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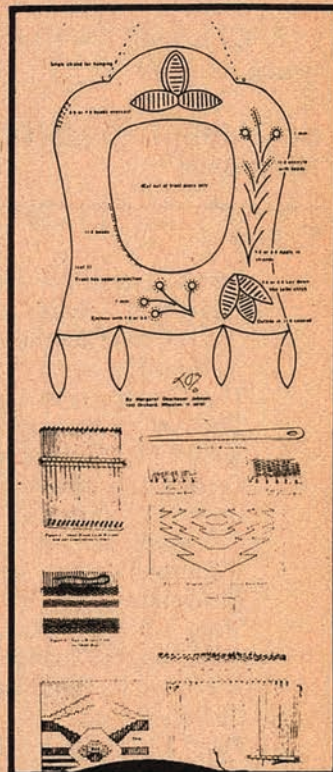
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From Your Editor

"How much am I offered for this antique quilt?", cries the auctioneer, and we tingle with anticipation, the yearning to possess it growing until we can scarcely contain our eagerness. We muster the courage to voice an amount but someone across the room has already spoken our price in the opening bid.

How, we ask ourselves, does one judge the worth of such a prize? Can we translate to dollars and cents the intangibles that give it value? How many spools of thread does it take to quilt a quilt? Ladies sometimes charge in this fashion, by the number of spools used. What a curious measure!

How many hopes, we might better ask, went into the applique? How many memories, both good and bad, are part and parcel of the patchwork? Each scrap of fabric is an invitation to embark on a flight of fancy into the past - to wonder and to speculate about the woman whose life is so inextricably stitched into the whole.

How many ideas, we wonder, germinated and grew in the nurturing atmosphere of quiet industry? Bent silently over her work, did our ancestor dare to dream dreams and formulate plans that helped to shape a nation? Did she find empathy and gain courage in the intimate sisterhood of the quilting bee?

Here, evidences in the discipline of each minute stitch, is the strength of character which was our forebears' greatest wealth. Is there an appropriate price for this mute reminder?

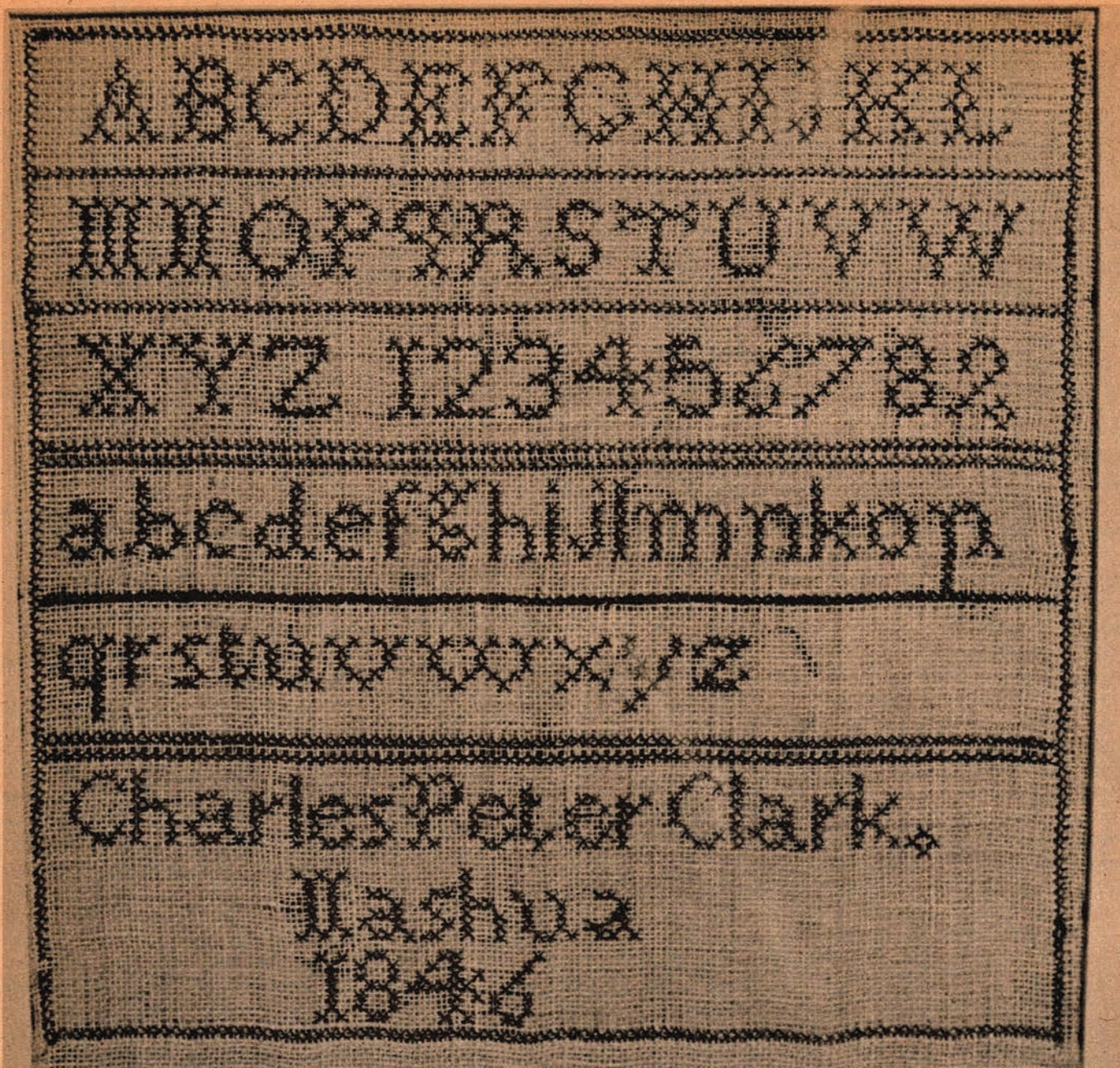
And the hours spent - what of them? Here, in tangible form is a precious portion of someone's life in another time, a morsel of history.

We raise our hand again and yet again as the bidding continues, though we know in the end our purse may prove too small. It is going - gone to one who can afford to purchase her dreams and her memories ready-made.

Tucking away our disappointment like the dollars that proved too few, we go back home, undaunted. Though separated by generations, we are one with our ancestor in spirit and determination. We have not changed so much. Taking up our needles, and dreaming our own dreams, we settle ourselves at our frames and the task at hand.

Barbara Hall Pedersen

Olde Time Needlework



Great-Grandfather's Sampler

by Lucy Fuller

When we see samplers, we admire the beautiful old-fashioned design and the dainty execution of the elaborate, precise stitches. People imagine young girls waiting to blossom into young womanhood, passing their leisure time with "fancy work". People always think of quiet, dutiful girls with shining heads bent over an embroidery frame, dreaming genteel dreams of a Prince Charming just over the horizon.

Well, at least I do.

But this small, unimpressive sampler measures a very scant eight inches by eight inches and contains no real decoration. There is simply the alphabet, capital letters and "small", and the digits from one to nine. They are followed by the name and town of the maker and then the date so that we can be sure of when and by whom it was made: "Charles Peter Clark, Nashua, 1846". There is a

simple border, one stitch wide, that surrounds it, and similar lines dividing the neat rows of cross-stitched letters and numerals. There are no mottoes, no flowers, no elaborate little showoff designs so beloved of the needleworkers of the time. There isn't even any color to speak of. The background linen is "natural" and somewhat darkened by age. The thread used in the embroidery is
continued on following page

Great-Grandfather's Sampler

limited to a lightish blue and a navy blue. The letters and numbers and words themselves are a rather dreary shade of brown. Scarcely arresting colors.

There is nothing to commend the sampler to a connoisseur, I suppose, lacking as it is in the customary flourishes of design and color. There is a perfection, however, in its flawlessness. The apparent irregularities are in the stretching and framing. Close observation reveals that never once does a stitch go beyond or fall short of its appointed place. The single error took me about fifteen years to notice; that is, that the "small" letters run h-i-j-l-m-n-k-o-p. And that, to me, is the most endearing part of the whole piece. A little boy (the age of yours and mine in fifth grade) made a mistake and corrected it as best he could, not yet having mastered the art of taking out and redoing a fairly large amount of the work so as not to leave visible marks in the cloth.

So there it is on my wall: a very plain little work, and not even very interesting when one compares it to the glorious multi-colored canvasses of flowers and birds and wise sayings that I see on other people's walls. But its modest austerity is redeemed by its orderliness and its maker.

I think my pride is pardonable if I brag a little when I say, yes, it's a family piece. My great-grandfather did it when he was ten years old. In this day of Saturday TV cartoons and haphazard baton twirling it is mind boggling to me to think that a little boy sat down for - how many afternoons would it take? - an appreciable length of time, anyway, and stitched a sampler. He had no older sisters he was copying and to my knowledge had no illness to restrict him to quiet activities. So why did a little boy of an age to fish and climb trees settle himself with a needle and thread? I can think of no answer except that his mother thought simply that it would be good training in self-discipline. Does that sound old-fashioned? I suppose it does in this day of independent choices and initiative on the part of young people.

But then I think of the same

boy, six or seven years later, at Dartmouth College. A bright enough young man, he was expelled for protesting (and doesn't that sound contemporary?) the actions of the president of the college. It seems that he called the president of that august institution of learning a "lying hypocrite" since the gentleman in question preached in chapel against the ownership of human beings by human beings while he himself owned slaves. I think of the same boy grown up (twenty-seven he was then) commanding the sloop "Rosalie" and capturing blockade runners off the Florida coast in 1863. And later still, building up and linking together the tiny railroads of New England into the major transportation network

they had become by the turn of the century.

I have an image of the sophisticated businessman (he was called "Merger" Clark by then) patiently outwaiting and outwitting the competition, finally triumphing in Boston's great South Station, and I can't help wondering if it didn't all have its start in a plain, but perfect, sampler. A little boy's determination to do the right thing the right way became. I think, the man's clear-thinking integrity and self-discipline in the big bad world of business and finance.

And I think that there may be a great deal to be said for the sampler besides that it is a good practice exercise in needlework.

HAVE YOU A SAMPLER IN YOUR HOME?

Mrs. Charles B. Knox, of Johnstown, New York, copied these verses from the samplers in the Sir William Johnson Colonial mansion which is now a museum in Johnstown. She says: "I found two old samplers there and copied the verses on them exactly as they were worked in - the border of these samplers was outlined flowers worked in silk of an old-fashioned kind:"

Beauty is a blossom that fadith
away - 1821

But virtue is a flower that will never
decay.

But when his shining course was
done

The gentle moon drew nigh
And stars came twinkling one by
one

Upon the shady sky—
Who made the sun to shine so far
The moon and every twinkling
star?

Priscilla Sharp was born the 11 of
August in the year of 1803.

The other one read—

Virtue and Wit Science join'd
Refine the manners, form the
mind

And when with Industry they
meet

The Female character's complete.
Susan M. Sherman

Age 11 yrs.

But the perfect female character
has a partner in the man des-

cribed by Martha C. Hooton, who
put in her last stitch in 1827, two
hundred and two years ago.

I love the man who scorns to bend
Beneath affliction's blast
Who trusts in an almighty friend
For his reward at last.

Martha C. Hooton's work wrought
in the 13 year of her age 1827.

What went astray in this English
sampler. And why did she begin
Dear Debby, as if writing to
herself? Yet the message is most
evidently intended for someone
else.

Dear Debby

I love you sincerely

My heart retains a grateful sense
of your past kindness

When will the hours of our
Separation be at an end?

Preserve in your bosom the remembrance
of your affectionate
Deborah Jane Berkin.

There is no end to the collection
of verses. If you have a favorite
of your own, let us have it.

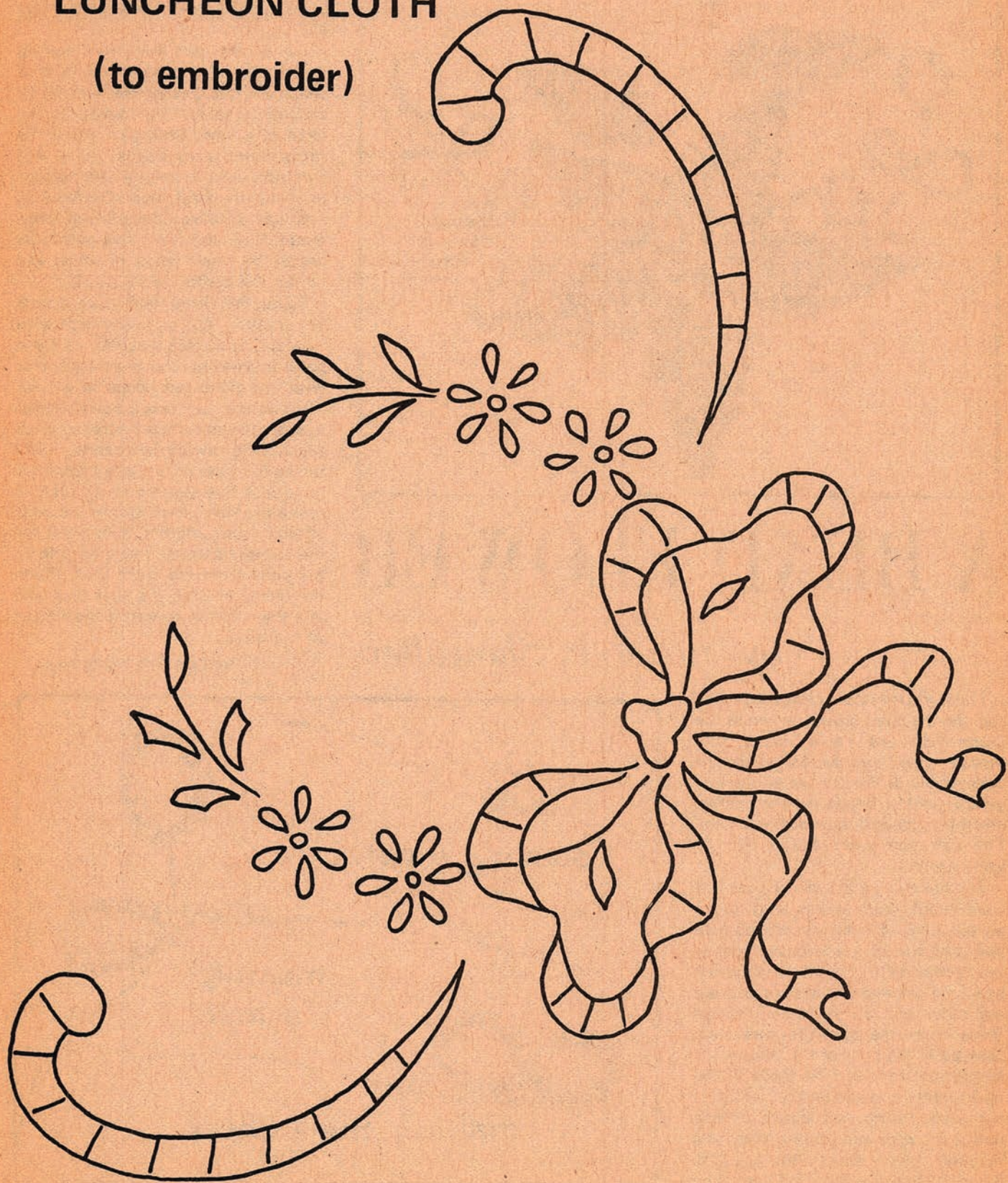
For the benefit of those wanting
further information on samplers,
the following references are given:

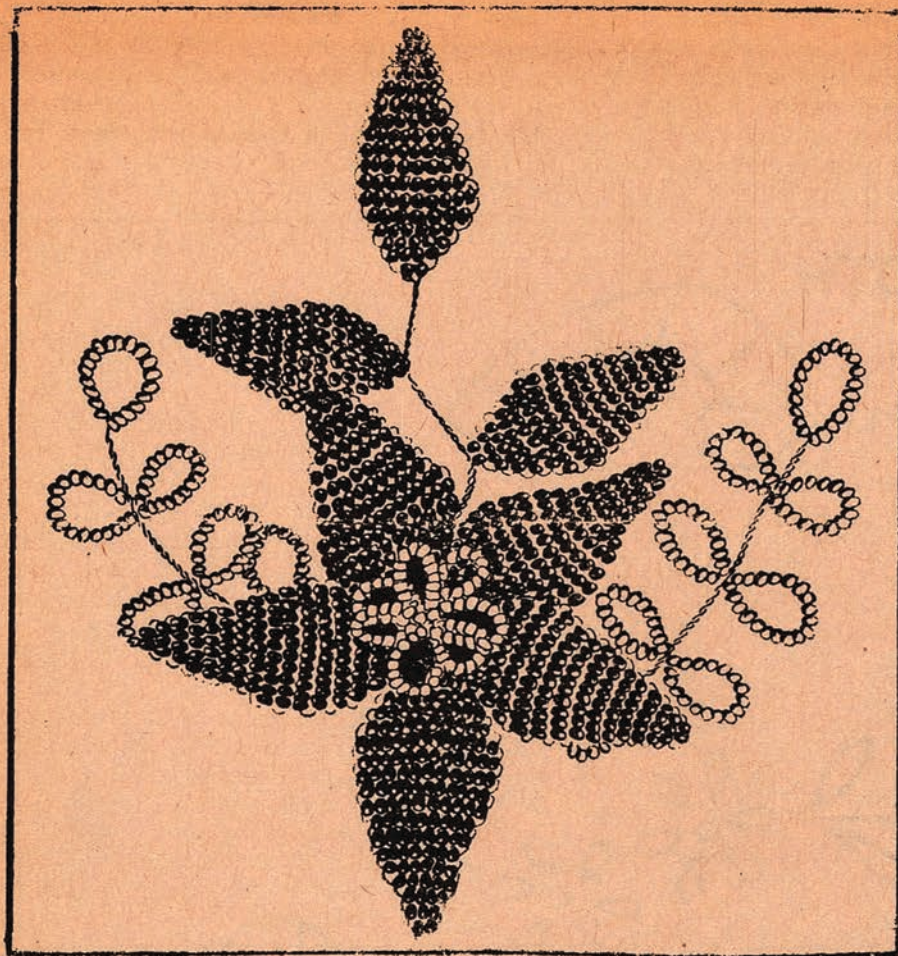
Samplers and Stitches.—Mrs.
Archibald Christie.

American Samplers—Country
Life, September 1928. (Periodical)
Popular Weaving and Embroidery
in Spain.—Mildred Stapley.

Samplers and Tapestry Embroideries.—
Marcus B. Huish.
F. Y. W.

**CORNER FOR
LUNCHEON CLOTH**
(to embroider)





pull on both ends of wire to draw this row against the other beads. Continue in this way making each row one bead longer than the preceding row till you have twelve beads in a row. Then make two more rows of twelve beads each and then decrease each succeeding row by two beads until the petal comes to a point. Make five of these petals just alike.

Cut a nine-inch wire for making the center, string about an inch of beads on it, and twist the wire twice around to fasten the beads in the form of a loop. String on about the same number of beads again and twist the wire to form a second loop touching the first loop. Continue in this way until you have seven loops made. Now fasten the five petals together by their ends of wire and fasten the center in its place.

Make the three buds like petals but smaller. Cut a twenty-inch wire for each and start weaving as for a petal increasing one bead each row until you have ten beads in a row. Then make two more rows of ten beads each and then decrease each succeeding row by two beads. Twist the ends of the wire tightly together for about five-eighths of an inch to make the stem, then join in the ends of wire from another bud, twist for the same distance, and then join in the ends from the third bud. Twist the wires beyond the last bud and join them to the center of the flower at the back.

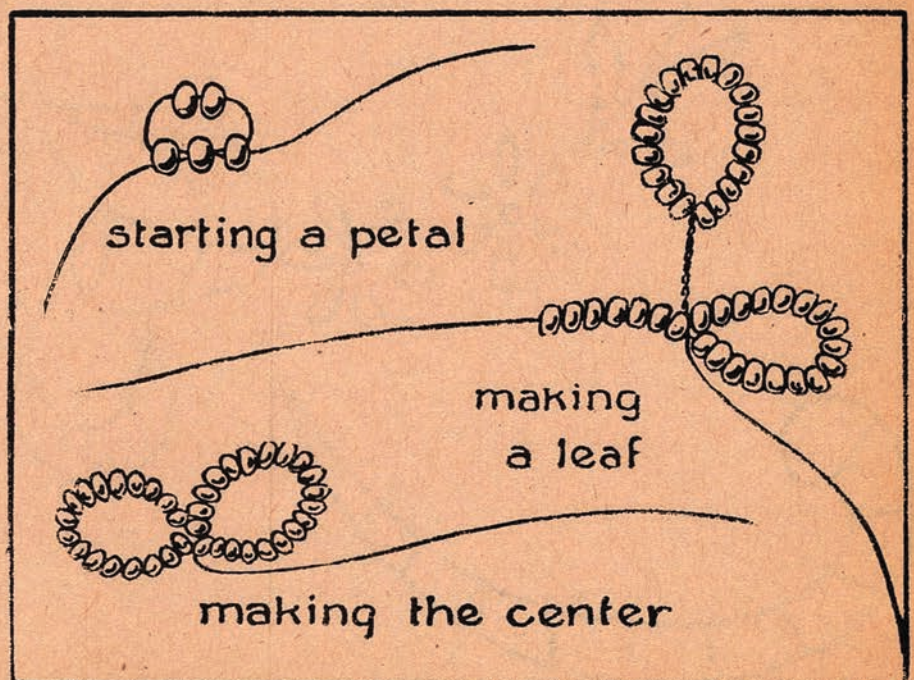
continued on following page

A BEAD FLOWER

by Hazel F. Showalters

The materials required for making the bead flower shown in the illustration are: a spool of fine thread wire, two hanks of bright colored beads for the petals, a few gold or yellow beads for the center, and a few green beads for the leaves. The common glass beads will do very well.

To make a petal, cut a piece of wire twenty-four inches long, using an old pair of scissors. String two beads on the wire and push them to the center of it. Then string three beads on one end of the wire and put the other end of the wire through them from the opposite direction. Now pull both ends of the wire at the same time to draw the three beads up to the two beads on the center of the wire. String four beads on one end of the wire and put the other end through them from the opposite direction to make the third row, then

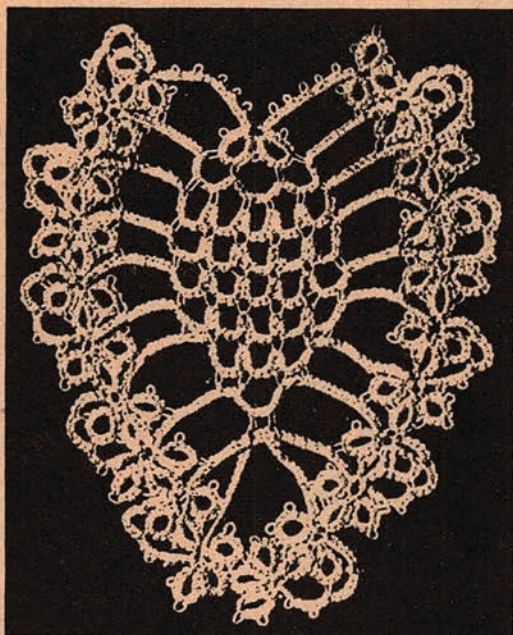


Cut a twenty-inch wire for each of the two leaves. String about an inch and a quarter of beads on the center of it, twist the wire to make a loop of the beads, and then twist the wire tightly for a stem about one-half inch long. This makes the leaflet at the

end. Now make a similar loop of beads on each end of the wire against the twisted stem and then twist another half-inch of stem. Continue until you have four pair of leaflets on a stem, the last pair smaller than the others and then twist the

end of the stem and fasten it to the center of the flower at the back. Make the other leaf in the same way and fasten it in place. Cut off any projecting ends of wire that there may be and twist the tips in as neatly as possible.

The Pineapple in Tatting



by Maude B. Cunningham

Probably most crocheters are familiar with this design, which is used in a great many ways, and perhaps will be interested to know how it came to be translated into tatting. My mother crocheted five different "themes" in pineapples; I admired and envied, but was not proficient enough with the crochet hook to copy, and had not time for the necessary practice. She asked me why I did not tat one. I answered that nobody ever tatted anything like that. "Tatting is just rings and cloverleaves and chains," I said, "arranged a bit differently in different designs, but always nearly the same." "Well," she smiled, "make something different; take this pineapple, crocheted for a sachet or needlebook cover, and translate it into tatting." So here it is, and I hope all will like it as we did. It seems to me we who are especially interested in shuttlework may be able to broaden the field of tatting wonderfully in this way, since there are many crochet designs that can be tatted.

1. Make a cloverleaf as follows: A ring of 3 double knots, (picot, 3 double knots) 3 times, close; a 2d ring of 3 double knots, join to last picot of preceding ring, (3 double knots, picot) twice, 3 double knots, close; a 3d ring like 2d, joining 1st picot to last picot of 2d ring, the 3 rings close together at the base; a chain of (3 double knots, picot) 5 times, 3 double knots; a ring of 3 double knots, (picot, 3 double knots) 4 times, close; a 2d ring the same, joining by 1st picot to last picot of preceding ring; a chain as before; a cloverleaf, made as directed (all the cloverleaves are made in the same way), turn.
2. A chain of 6 double knots, join to last picot made, 6 double knots, join to next picot of same ring, (3 double knots, picot) twice, 3 double knots, join to middle picot of next or 2d ring, a clover leaf over this picot, joining each ring to it at the base (as you would make shell in shell in the crocheted pineapple), chain of 6 double knots, join to

middle picot of next ring, 9 double knots, * join to 2d picot (counting from you) of ring at base of pineapple, join to next, (3 double knots, picot) twice, 3 double knots, join to next picot of same ring, another chain, join to 1st free picot of next ring, a chain, join to next picot of same ring, * 9 double knots, join to middle picot of 1st ring of cloverleaf, 6 double knots, join to middle picot of 2d ring, a cloverleaf over this picot, as before, turn.

3. Like 2d row to 1st *, join to picot of 1st chain or loop across pineapple, a chain as before, joining to next picot, repeat until there are 5 loops, each joined to preceding by 1st picot; like 2d row from 2d *.

4. Like 2d row to 1st *; join to 1st picot of 1st loop, a loop as before, joining to the picot which connects 2 loops of preceding row, repeat, making 5 loops over the 5 loops and joining the last to free picot of 5th loop; like 2d row from 2d *.

5, 6. Same as 4th row.

7. Like 2d to 1st *, join to 1st picot of 1st loop, 3 double knots, join to picot, make 3 loops, as before, 3 double knots, join to free picot of 5th loop; like 2d row from 2d *.

8. Same as 7th row, with 1 loop over the 2d of 3 loops.

9. Like 2d to 1st *; join to 1st picot of loop, 3 double knots, join to next picot of same loop; like 2d from 2d *.

10. Like 2d to 1st *; join over picot, 3 double knots, join over next picot; like 2d from 2d *.

11. Like 2d, making the cloverleaf as usual, but joining 2d ring by middle picot to corresponding picot of cloverleaf at beginning of 10th row; fasten off neatly and securely.

These motifs can be arranged as a border for centerpiece or scarf end, and for various purposes which will readily suggest themselves to the interested worker; such a trim is rich in appearance, and durable.



The Art of Drawnwork

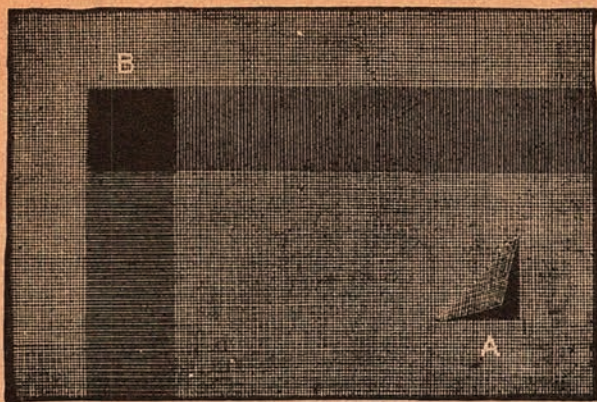
From an 1891 Instruction Book

The fabric chosen will, of course, depend upon the use for which the article is intended. Linen material is especially good for

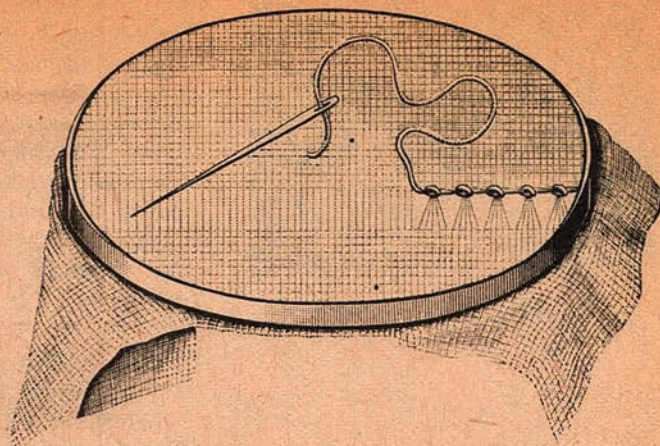
drawn-work, but a good quality should be used. The most satisfactory work is done on linen with a round, smooth thread, and

as free from dressing as possible.

Both linen and cotton thread may be used upon linen, but crochet cotton in numbers from 8



No. 1.—PROCESS OF DRAWING THREADS.



No. 2.—HOOP-FRAME, WITH WORK ADJUSTED.

to 20 are recommended. In hemstitching, the threads should be so fine that when the work is completed the stitches will be almost invisible.

Once the materials have been chosen, the next important step will be the drawing of the threads. Counting them to make the drawn spaces equal seems to be a theory popularly accepted as correct, but except when the material is of the nature of scrim - perfectly even in its weave - measuring is by far the better plan. Sometimes the threads of the warp are a trifle heavier than those of the filling, and it can at once be seen that were a square opening desired, drawing an equal number of threads from opposite directions would not produce it. A perfect square of paper laid on the material would prove, by counting the threads of the fabric, that several more would be required from one direction than the other to make the square perfect. This will also be found true of spaces which are to be alike; hence in all fine fabrics, measuring will result in more accuracy of effect than counting.

No.1. - PROCESS OF DRAWING THREADS

This engraving shows how to cut a corner (A) from which to draw the threads each way to produce the effect at (B) and leave a continuous border of the material. The principle thus explained may be applied to the cutting of any design preparatory to mounting the work upon the frame. The ordinary method of drawing the threads is from side to side, leaving a block of the material at each corner, as may be seen by a reference to the work

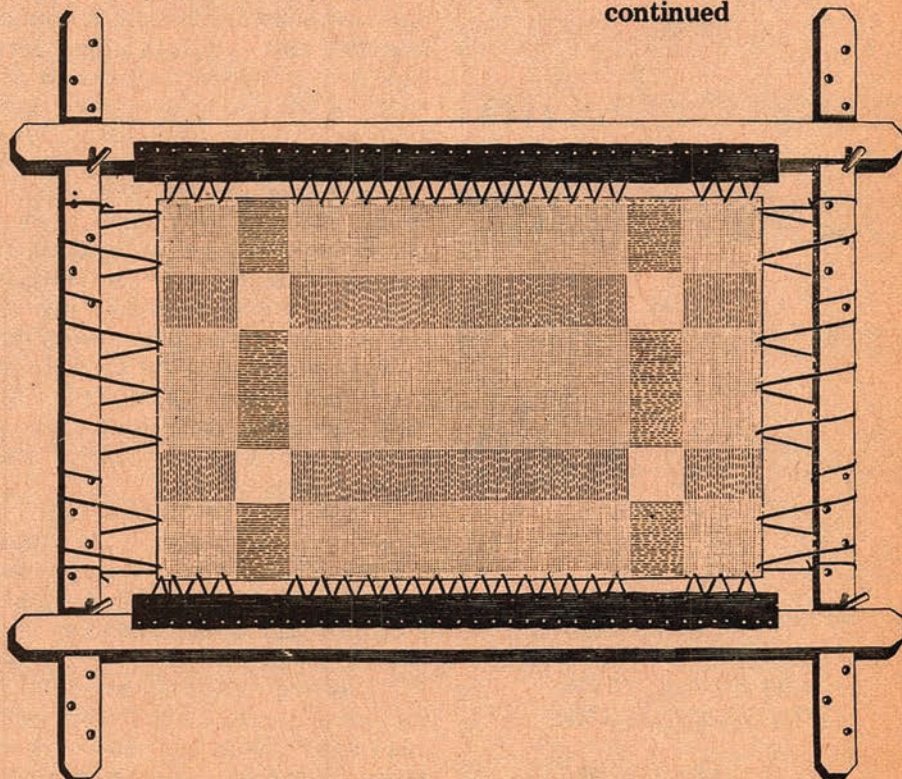
stretched in the frame at No.3.

Having cut and drawn the threads, how to do the work properly becomes the question, for unless smoothly done it is sure to be a failure from an artistic point, and even people with an uncultivated eye for its beauties must acknowledge its lack of finish and other faults. It must, except in hemstitching, be stretched upon a square or oblong frame, or drawn smoothly over a thin hoop and there tightly held by another passed over the first one and the material, as shown by No.2 on this page. These hoops may be purchased at any fancy store; and should they not fit tightly when the work is adjusted, which they

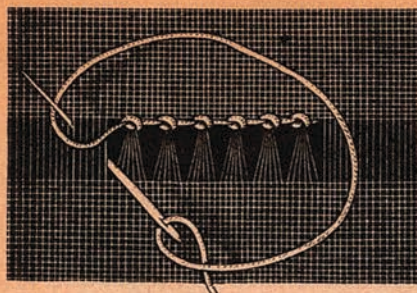
must, one or both should be wound with ribbon or tape or a strip of thin muslin.

No.3 shows the usual square embroidery-frame with the work properly fastened on. A strip of webbing or heavy muslin is tacked to each of the thick sides of the frame, and to these strips the sides of the work are first sewed as represented. The end-sticks are then inserted, and as they are provided with small holes into which wooden pegs must be fitted, the work may be stretched as tightly as desired and held so until finished. After these end-sticks are inserted and secured, the ends or remaining sides of the work are sewed to them as illustrated.

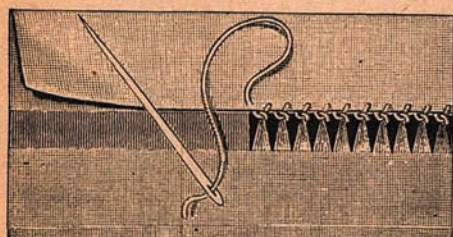
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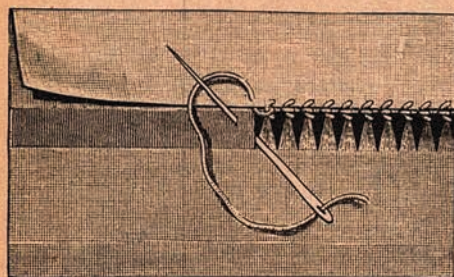
No. 3.—SQUARE FRAME, WITH WORK ADJUSTED.



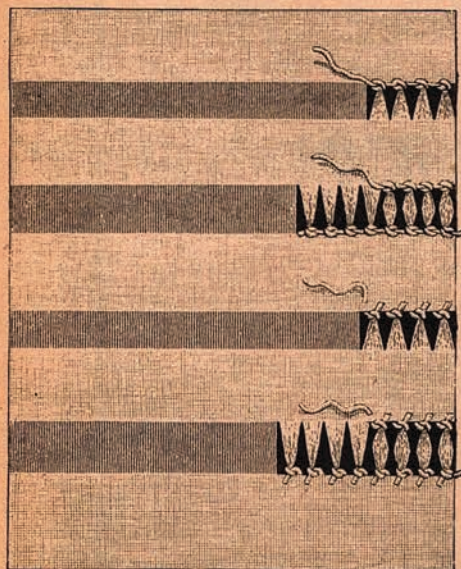
No. 1.—KNOT STITCH.



No. 2.—THE KNOT HEMSTITCH.



No. 3.—HEMSTITCH. (SECOND METHOD.)



No. 4.—SECTION OF HEMSTITCH DESIGN.

STITCHES USED IN DRAWN-WORK

KNOT STITCH

No.1. The foundation stitch of

all drawn-work, and also of Spanish lace-work is here represented. It is called the "knot stitch", and a succession of such stitches is called a "knot chain". The latter is the first method of producing a hemstitch effect where no hem occurs. In making this stitch the thread is carried to the left, then upward to the right, thus forming a loop, as will be seen by referring to the engraving. The needle is then inserted under the drawn threads to be tied, and the working thread is passed upward through the loop. The thread is then carefully drawn to produce the knot seen in the engraving.

This part of the work may require some practice, since it is essential that the knot be neatly made, and to do it neatly will require the thorough understanding resulting from many repetitions of the movement. The number of drawn threads to be taken up by a knot must be decided by taste and effect. Different grades of material and spaces of varying widths will necessitate the taking up of a greater or less number of threads. Having personally decided upon the number, the beginner in drawn-work will find it to her advantage to count the threads for some time; but she will be surprised to see how soon she will be able to equally gauge the strands she wishes to knot without counting. The knot stitch is a very firm one and is better adapted to articles of the "wear and tear" class than any of the others employed in knotting the drawn threads or hemstitching, though it is a little more difficult to make. Fancy drawn-work is very pretty done in colored threads, and sometimes two colors will be used, such as red and blue, or yellow and blue.

Having mastered the knot stitch the ambitious needle-woman may now consider herself competent to apply it in various ways to the work she has in view.

THE KNOT HEMSTITCH

No.2. The first step in hemstitching is to draw the threads, twice the width of the hem wanted, from the edge. Then prepare the hem in the ordinary way, but baste it smoothly down, with its turned-under edge even with the upper edge of the drawn space. A frame is not really needed for hemstitching, and the work

is held as most convenient for the worker. Some people hold the folded hem next to, and others away from, them. The latter method is represented, but so long as the correct stitch is obtained the position of the work is immaterial.

The threads are taken up by the knot stitch described at No.1 and after each stitch is made the needle is passed up under the edge of the hem, as seen in the present illustration; then the next knot stitch is made, and these details are repeated until the end of the hem is reached. A second method is given below, but the one just described is the more durable and is much used for hemstitching underwear and household linen.

HEMSTITCH

(Second Method)

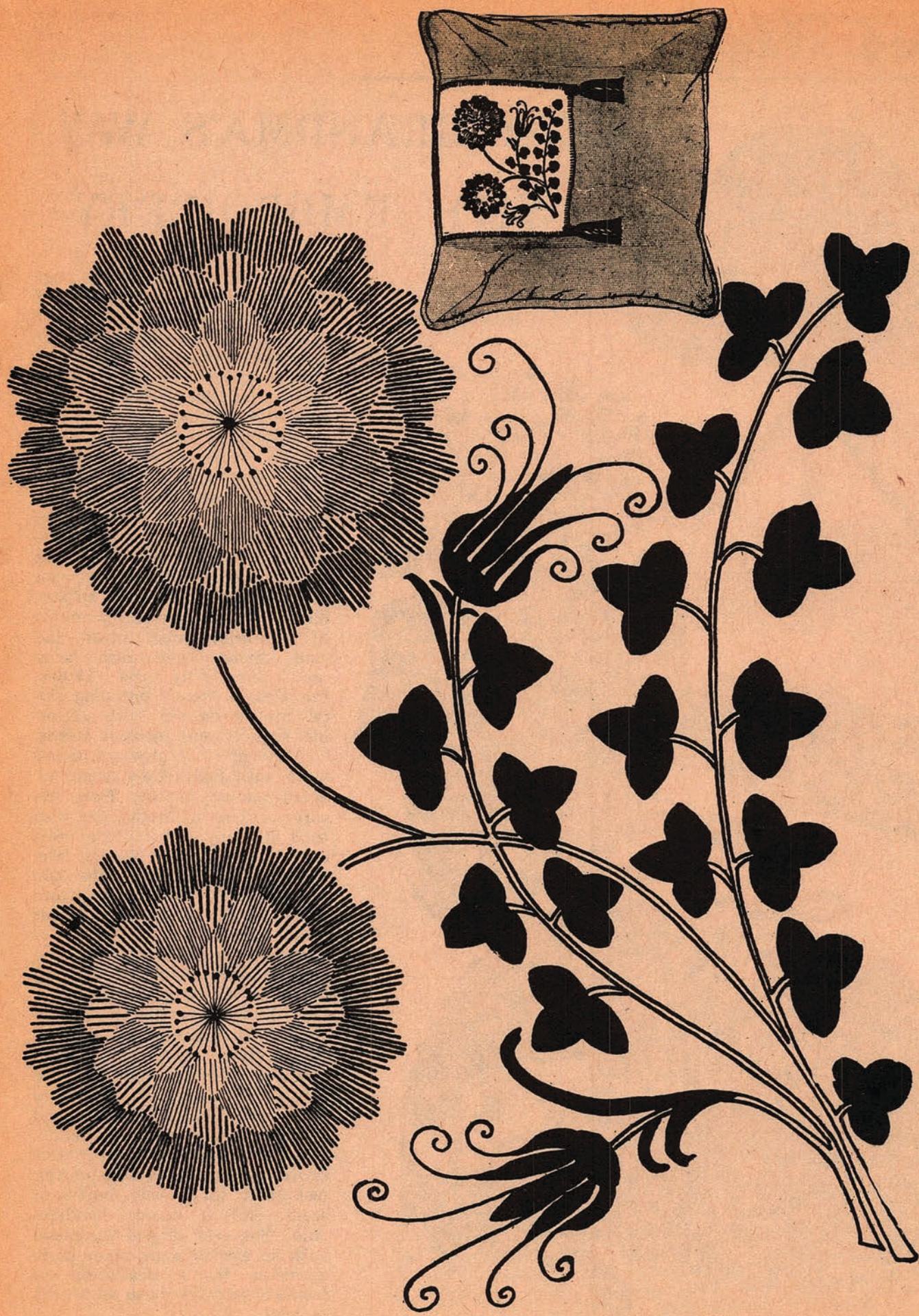
No.3. This is the easier method of the two and may be much more quickly done; therefore, it is most commonly employed when the question of durability does not enter into consideration. In this method the thread is first drawn to the left, then downward to the right, as seen in the illustration, and the needle is inserted underneath the drawn threads and passed up through the loop thus formed. The second step of this hemstitch is identical with that in the first, the needle being passed up under the fold of the hem before the next knot is made.

SECTION OF

HEMSTITCH DESIGN

No.4. This engraving represents the two varieties of hemstitching - the upper two drawn rows showing the knot-chain method and the lower two the second method, with the intermediate stitch taken up through the material the same as if it were the folded edge of a hem. As the stitches must be made along an upper edge of the drawn lines, for every alternate row of them, the work will have to be turned so that the left edge is at the right-hand side. This will make, for the time being, an upper edge of each lower edge of the drawn lines. The ends of the working threads are pictured in the engraving to show where each row is finished, so that a mistake in that direction cannot occur if the instructions are followed.

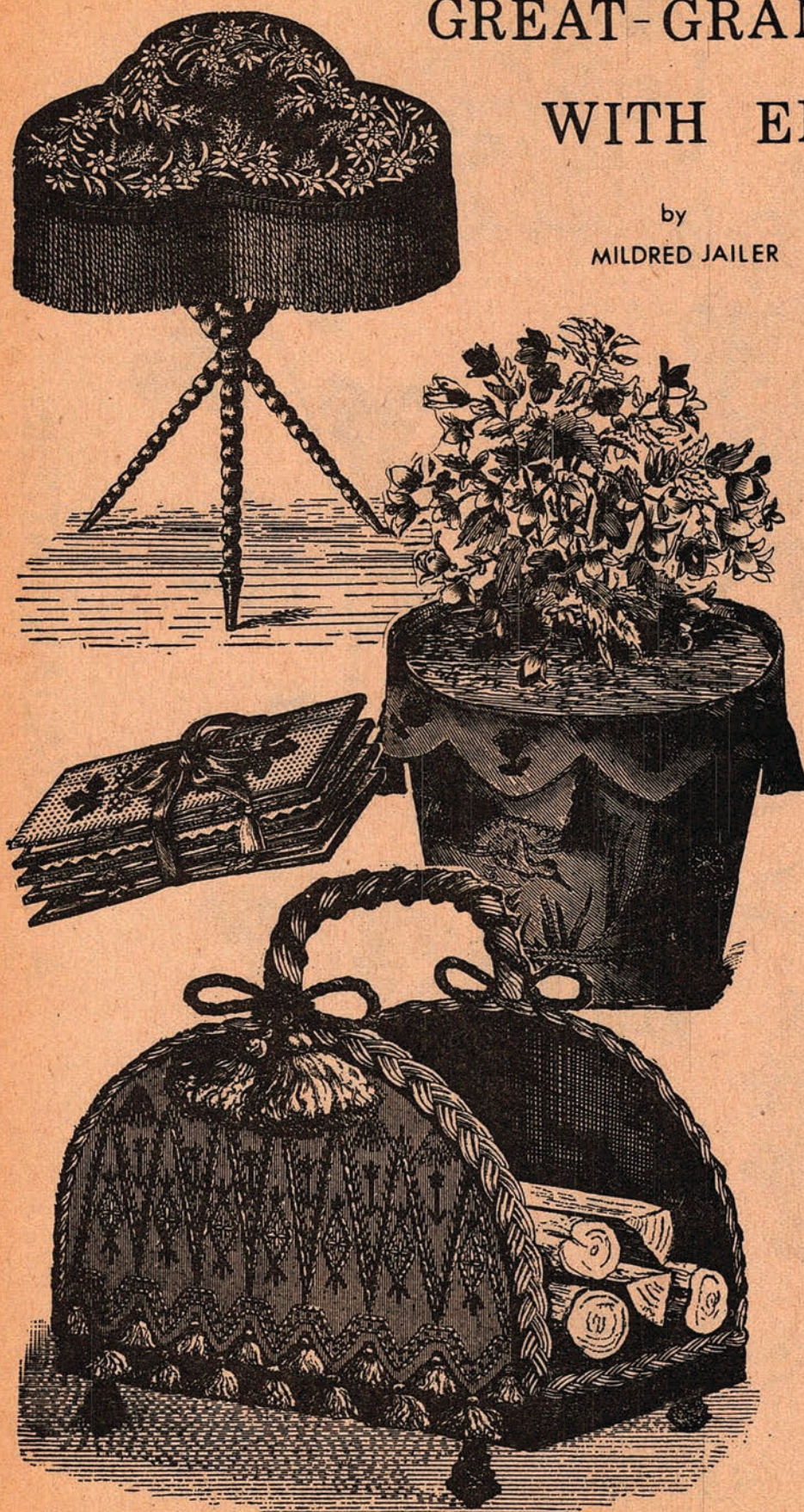
(to be continued)



A 1922 ITALIAN PATTERN

GREAT-GRANDMA'S WAY WITH EMBROIDERY

by
MILDRED JAILER



The art of embroidery has become an important part of our great heritage. And for much of it, we can thank our great-grandmother's refusal to accept things as they were. No matter the object, she decorated it with handiwork.

Embroidery had already been around some eleven centuries when great-grandmother adopted it as her own. The first stitches may well have been taken in Greece, Egypt, Syria or Persia where cotton and silk fabrics were embroidered over with threads spun of cotton, linen, silk and metal. A couple of centuries later, silver and gold threads were also being used. And, by the 1700's, the French were outlining floral motifs on net with glittering sequins and lustrous pearls.

Although great-grandma's ways with embroidery were adapted almost directly from the very earliest methods, she also took it many steps further. She experimented with fabrics. She devised new stitches. She discovered uses that ranged from piano key covers to tennis racket holders.

Her embroidery appeared in almost every room of her big house. A bit of uncovered wall? She filled it with a framed Sabrina (a combination of crewel, skein embroidery and applique). Dinner party in the offing? She edged a tablecloth with lush floral embroidery and planned a centerpiece to match. Overnight guests expected? She sewed posies over a bed pocket, just right for a tiny bottle of scent and a dainty handkerchief. She even draped the piano with an elegant scarf, made more dramatic by a scattering of intricate velvet work to set off the pattern.

Great-grandmother was never at a loss for new embroidery projects or a fresh set of stitches. The periodicals and advice books she often treasured next to the family Bible, were packed with suggestions, information, how-to-do instructions and frequently patterns to make it as easy as possible for her to trace and do. When friends came to call, hours of gossip were accompanied by hands busied at initialing linens, beading collars, embellishing pillows, and completing mottos that would later be framed in curlicued wood.

In the bustling little sewing room at the head of the stairs, she might create a fancy apron or two of silk perked up by ruffles and her own embroidery touches done with jet beads, spangles or braid. She might also lend personal notes of a sprig of embroidered flowers, a neat monogram or, at times, a name embroidered in entirety with a special flourish to her voluminous nightgowns, simpler waists and her daughters' undergarments.

Much of what great-grandma did can still serve as a basis of "fresh new" ideas for doing today.

Paper, for example, was one of the more unusual backgrounds for her embroidery stitches. Called Chromo Embroidery, it was popular and last seen in the late 19th century. Chromo called for cutting out colored patterns -- geometrics, florals, whatever the imagination could devise -- then placing the cut-out pieces carefully on a fabric background. The shapes were covered by a satin stitch in the appropriate colors and when the embroidery was finished, the paper was so densely covered it could not be removed and remained hidden in place for the lifetime of whatever it adorned.

There was also Chip, an import to this country from Europe. It was a combination of tiny wood chips or shavings that had been dried and molded together to form a coarsely-woven canvas texture. Great-grandmother would cut Chip into a decorative design, such

as an oversize star, and embroider the inside of the star with flowers: pansies, cornflowers or rosebuds. She would use the embroidered Chip as antimacassars on the arms and backs of upholstered furniture to protect them from soiling, spillage or strong light.

Berlin Work was a great fad during the mid-1800's. The background was called "canvas" probably because it was a cotton fabric with every two strands drawn together to form open squares that were to be filled in with yarn embroidery. Canvas could be purchased in any width and in as fine a weave as desired. There were also a wide variety of colored paper patterns at hand for anyone interested in tackling Berlin Work.

The most effective of the Berlin Work patterns were single florals, worked in a tent stitch on tightly-woven canvas or with a cross stitch over a looser weave. Other background fabrics were also used including silk. But they were all woven in the open square manner. To ensure durability, completed Berlin Work pieces were treated with a thin coating of transparent starch or embroidery paste. (To cook up a batch of embroidery paste, great-grandma mixed three tablespoons of flour with a bit of powdered resin and stirred in a half pint of water. She brought the mixture to a boil, stirring it constantly. It was ready for immediate use after it had cooled.)

Great-grandmother embroidered on leathers, such as kid. She embroidered on net. And she embroidered on The Stamp, also called Raised Embroidery because the needlework was done directly over wool or hair padding.

Of course, many of great-grandma's favorite stitches are still popular today. The cross stitch, for instance, was sometimes changed into the double cross stitch or an even fancier version, the Ornamented cross stitch. The double cross stitch was formed with a pair of parallel lines that were loosely filled with widely spaced crossed diagonal herringbone stitches that gave an open mesh ap-

pearance when the stitch was completed. The basis of the Ornamented cross stitch was the double cross stitch with French knots added on the diagonal threads.

French knots were considered very desirable in the 1800's and so was the satin stitch. The satin stitch had several variations: some in name only, others in sewing technique. It was called the Damask stitch when it was used on linen for kitchen toweling or napkins. When it was worked in an elaborate scenic pattern on silk, the neat satin stitches were elongated and became the Japanese stitch. A third variation was called the Point Natte stitch. This, too, used the same technique as the ordinary satin stitch but the stitches were widely separated from one another and the final diagonal line looked much like a soldier's chevrons.

As we still do today, great-grandmother did hemstitching and feather stitching and overcasting. She also did buttonhole stitching. And she favored stitches with exotic names, some differing in name only from the stitches with less glamorous titles. There was, for example, the Tete de Boeuf stitch with two upper stitches that resembled cattle horns and the lower stitches shaped like an animal's head. It was handy for ordinary work and for ticking: a brightly colored elaborate type of embroidery that was combined with an overlay of decorations; ribbons and braid among them. Summery parasol covers, lightweight carriage covers, cushions and mats were often dressed-up with ticking.

There was the Gobelin stitch, sometimes referred to as the Tapestry stitch, that came down to great-grandma from the days when magnificent tapestries were embroidered in France and Italy. During her time it was used on only very finest of silks or as a raised stitch that was padded with braid and used for ornamental embroideries and ticking. There was a decorative stitch, known as the Leaf stitch, that looked like an ear of barley when it was completed. And there was even a special Tassel stitch that was designed so great-grandma could make

continued on following page

Continued

looped fringe to edge embroideries.

Most of the tools required for embroidery projects were similar to these we use now. Great-grandmother was urged to use a frame. Holding embroidery work in her hand while she worked, she was warned, would tend to pucker the fabric.

Great-grandmother's needles came in a variety of shapes and sizes, depending on the work at hand. For example, an exceptionally sharp needle with a long narrow eye was used for fanciwork on tightly woven fabrics. Canvas work called for short, blunt and thick needles made with wide long eyes.

Obviously, great-grandma looked to a wide selection of threads.

Included among them was Flourishing thread, a silky linen thread that was desirable for more utilitarian fabrics like flannel or linen because it did not shrink.

There was Filoselle, a term given to a silk embroidery thread that was spun off silk not considered fine enough for weaving into fabric. Filoselle, although not as glossy, was preferred by many women of the day to the usual floss silk because it was less expensive and was smoother to work with.

For Rococo embroidery, a style favored for bordering tablecloths, decorating firescreens, and encrusting pillow covers, there was China. This was a satin ribbon made in a wide variety of colors and in very narrow widths so it could be handled as easily as

thread.

Linen thread and silver and gold cording were in demand, too. And so was tinsel, a thickly twisted sewing silk, that could also be used with a crochet needle for fashioning ladies' handbags. Embroideries tended to be lavish with spangles, tiny jet and glass beads in a variety of colors, and round or oval or long and narrow in shape. They could be had by the dozen or by the ounce depending on whether the beads were fashioned of alabaster, chalk or crystal.

Brush away the old-fashioned excess and we discover that great-grandmother had real creativity that has contributed greatly to the needlework we appreciate today with much that still remains untouched.

? " ? " ? " ? "Query & Quote"

I view the lovely cover girl of your November issue with sinking heart. Is this the beginning of the end of "Olde Time Needlework"? Are we going to have to forget about "exquisite designs and patterns out of the glorious past" and instead be urged to make old-fashioned clothes for Barbie dolls or to decorate the plastic eggs which stockings come in? I do so hope not. A mother sometimes calls one child by another child's name. I suppose an editor of more than one magazine has the same problem. I have the July-August issue of "Stitch 'n Sew" in front of me now with Jen Kost's "Miss Minerva". It is like the Kate Greenaway doll, the work of a skilled contemporary artist. Her technique is good contemporary technique, but it is contemporary and just doesn't fit in "Olde Time Needlework" any more than a recipe column would (though people have to eat.) My baby is asleep in his crib with your clown doll. I have cut one of your stencils for the walls of his room. My eldest son's playhouse is decorated with your animal stencils. I hope to make the dear little laundry bag which appeared in another is-

sue. Many doll clothes and some baby clothes which I have made take their design and/or technique from your lovely magazine. Please don't start including contemporary designs or soon "Olde Time Needlework" will become just one more needlework magazine and not (1) a link with other generations (2) escape reading (3) an unraveler of mysteries of technique (4) a sounding board for women who wish to preserve the older crafts.

The ironic thing is that I was just going to write and tell you how we enjoy the dolls and toys and embroidery designs and stencils for children's things. I hope that you will print more dolls and toys from older patterns. My baby loves "Peter Rabbit" (a 1920's reprint from another Tower Press magazine. I forgot which one.)

Can anybody help me find a pattern or a drawing for a wall or door tidy like my grandmother had? She was made, probably from a kit, anytime between the 1920's and the 1940's. She had an embroidered face, painted cheeks (I think), pointed blanket, stitched feet, and you put things into her blanket-stitched "poc-

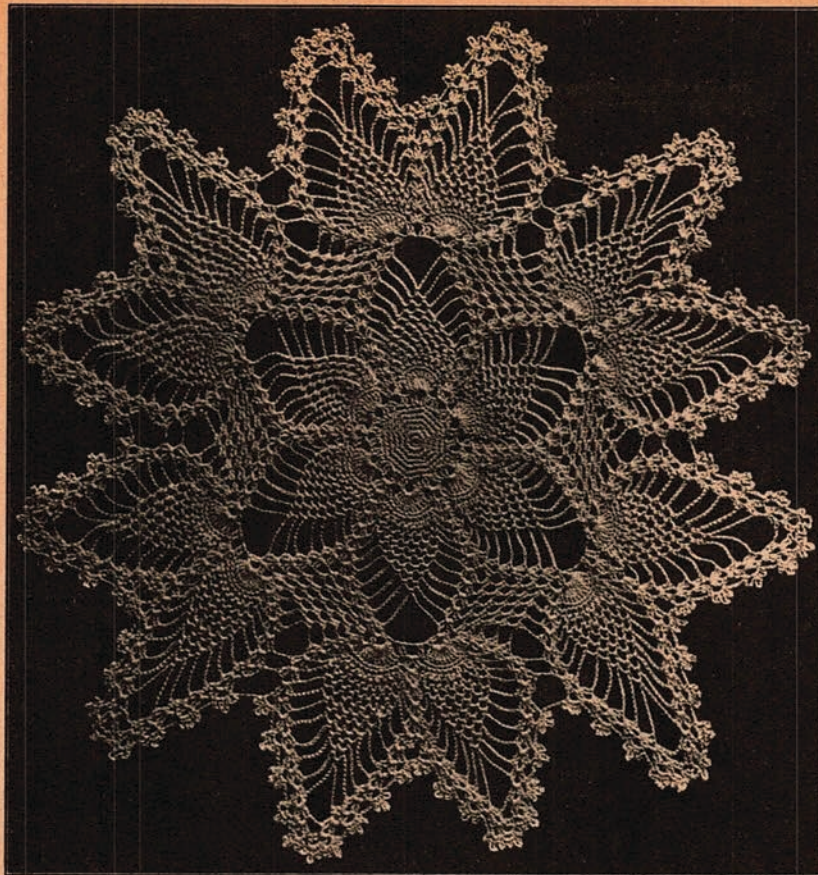
kets". She hung by a loop from the doornob of the sunroom and if I could borrow, swap for, or buy a pattern for her I'd feel I'd regained an old friend. I think she had a little hat to match her dress. Jacqueline Pitts, 347 Davitt Ave., Oakdale, Calif. 95361

Editor's Note: Editing a magazine is a bit like piloting a ship without a compass. It's hard to tell whether you're on course or not. We need a bit of criticism now and then to keep us going in the right direction, and hope that others will feel free to express their views. Thank you, Jacqueline!

I am looking for a Simplicity pattern that has been discontinued, "Sewhpee the Sewing Bird and her Sewing Room Organizer" pattern No. 5233. I would buy, borrow or trade anything as I would dearly love to have it. Thank you.

Mrs. P.M. Arnold, Apt. 515, 40 Gordonridge Place, Scarborough, Ontario, Can. M1K 4H8

I would like to obtain the Vol. 1 copy of "McCall's Needlework & Crafts", which was published about 1950. Anyone willing to sell me a copy, please write to me and quote the price you wish. I will, of course, be willing to pay more than the original cost of \$1.00. Mrs. H.W. Graham, 1130 Williams St., Monterey Park, Calif. 91754



SIZE 19 INCHES

PINEAPPLE DOYLEY

MATERIALS:

Irish crochet twist (Art.1000), white, cream, ecru, pongee Columbia steel crochet hook No.6 OR

Columbia knitting cotton (Art. 1500), white only, sizes 4 to 20 Crochet hooks Nos.1 to 15

INSTRUCTIONS

With crochet twist use No.6 steel hook, ch 4, join, work 8 sc into ring.

RND 2: 2 sc into each stitch having 16 stitches around.

RND 3: 1 sc in first stitch * 2 sc into next stitch, 1 sc into next, repeat from * all around, do not join but work around and around.

RND 4: 1 sc into next 2 stitches, 2 sc into 3rd stitch, repeat all around.

RND 5: 1 sc into next 3 stitches, 2 sc into 4th stitch all around.

RND 6: 1 sc into each of next 4 stitches, 2 sc into 5th stitch all around, close round with a sl st.

RND 7: 3 ch, 1 dc into next stitch 2 ch, 1 dc in same stitch * 1

dc, into next stitch, 1 dc into next stitch 2 ch, 1 dc in same stitch repeat from * all around, having 12 spaces with 2 ch all around, join.

RND 8: 3 ch, 1 dc, 2 ch, 2 dc into first space, 10 trc into next space, shell of 4 dc with 2 ch between into next space, 10 trc into 4th space, repeat all around, join.

RND 9: Shell of 4 dc with 2 ch between into center of first shell, 10 sc over trc shell over shell, repeat, join.

RND 10: Shell, 1 ch, 1 sc into first sc, 3 ch, 1 sc over each following sc, 1 ch, shell over shell, all around, join.

RND 11: Shell, 2 ch, 1 sc in first loop, 3 ch, 1 sc into each following loops, 2 ch, shell.

RND 12: Shell, 3 ch, 1 sc in first loop, 3 ch, 1 sc into each following loops, 3 ch, shell.

RND 13: Shell, 4 ch, 1 sc in first loop, 3 ch, 1 sc in each following loop, 4 ch, shell.

RND 14: 2 dc, 2 ch, 2 dc, 2 ch,

2 dc into each shell, 5 ch and work pineapple same as before.

RND 15: Shell over first 2 ch, 3 ch, shell over next 2 ch, 6 ch, work over pineapple 6 ch and repeat.

RND 16: Shell, 3 ch, 3 sc over 3 ch, 3 ch, shell, 7 ch, work over pineapple, 7 ch, repeat.

RND 17: Shell over shell, 3 ch, 3 sc, 3 ch, 3 sc, 3 ch, shell, 8 ch, work over pineapple.

RND 18: Shell, 3 ch, 3 sc, 3 ch, 3 sc, 3 ch, 3 sc, 3 ch, shell, 8 ch, work over pineapple, 8 ch, shell, repeat.

RND 19: Shell, 3 ch, 3 sc over each space, 3 ch, shell, 9 ch, 1 sc into point of pineapple, 9 ch, shell, 3 ch, 3 sc over each space, repeat all around.

RND 20: Shell over shell, 3 ch, 3 sc in each space, shell, 5 ch, skip the pineapple, shell over next shell and repeat all around. This finishes the 6 center pineapples.

RND 21: Into shell work 5 ch, and 9 trc, 2 dc, 2 ch, 2 dc over first 3 ch, * ch 3, 3 sc, 3 ch 4 times, 3 ch, 2 dc, 2 ch, 2 dc into last loop, 10 trc into shell, 2 dc, 2 ch, 2 dc over the 5 ch, 10 trc into next shell, 2 dc, 2 ch, 2 dc into first loop of 3 ch. Repeat from * all around, join.

RND 22: 10 sc over 10 trc, shell over shell, 3 ch, 3 sc 3 times, 3 ch, shell, 10 sc, shell into shell, 10 sc over 10 trc, shell. Repeat all around.

RND 23: 3 ch, 1 sc over each sc, 1 ch, shell, 3 ch, 3 sc 2 times, 3 ch, shell, 1 sc, 3 ch, 1 sc between each sc on next pineapple, 1 ch, shell and repeat all around.

RND 24: 1 sc, 3 ch over each loop in pineapple, 2 ch, shell, 3 ch, 3 sc, 3 ch, shell, 2 ch, 1 sc, 3 ch, 1 sc over loop on pineapple, 2 ch, shell, 2 ch, 1 sc, 3 ch, 1 sc over pineapple. Repeat all around.

RND 25: 3 ch, * 1 sc, 3 ch over loops on pineapple, 3 ch, shell, 3 ch, skip to next shell, 3 ch, 1 sc, 3 ch over pineapple, 3 ch, shell, repeat all around.

RND 26: 4 ch * 1 sc, 3 ch, 1 sc over pineapple, 4 ch, shell, shell over next shell, 4 ch * 1 sc, 3 ch, 1 sc over pineapple, repeat all around.

RND 27: Shell, 5 ch loops over loops, 5 ch, shell, 5 ch, turn, and work back and forth until the

Continued on page 18

Fashion through the Years



1873



1906



1916



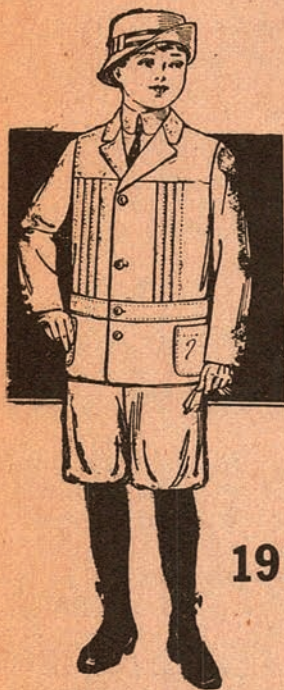
1918



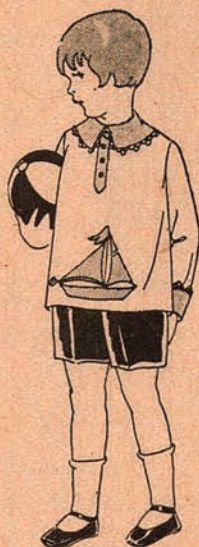
1920



1919



1926



1930

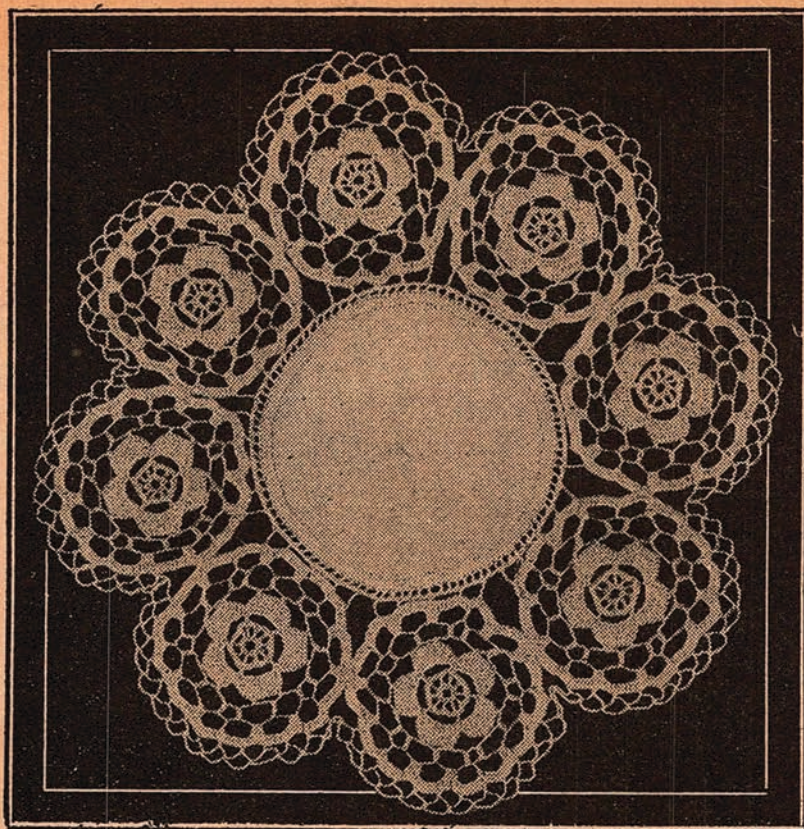


1922



1949





FLOWER DOYLEY

designed by Clare Keddy.

This doyley, worked with No. 80 Mercer crochet cotton, measures 9 in. across, if needed, smaller finer cotton should be used.

Abbreviations: Ch, chain; dc, double crochet; tr, treble; ss, slip stitch; st, stitch.

Work 8 ch and join into a ring.

1st ROW: 10 dc in ring.

2nd ROW: 6 ch, 1 tr, in first dc; -:- 3 ch, 1 tr in next dc; repeat from -:- to make 10 spaces.

3rd ROW: 3 dc in 3 ch, 1 dc on tr all around.

4th ROW: 12 ch, miss 7 dc, 1 dc on next, five times.

5th ROW: Into each 12 ch loop work 2 dc, 10 tr, 2 dc.

6th ROW: Ss into first dc, 1 dc into each of next 2 st, 1 tr in next tr, 2 tr in next, repeating so 1 tr and 2 tr until 12 tr are worked, then dc into next 2 st, ss into last, and repeat five times.

7th ROW: 1 dc into every st.

8th ROW: Ss to fifth st from hook, -:- 9 ch, picot into sixth ch from hook, 4 ch, miss 6 dc, 1 dc in next, 9 ch, pic. into 6th, 9 ch, pic. into sixth, 4 ch, 1 dc in fifth st of next petal, repeat from -:- all around.

9th ROW: Ss to first picot, -:- 11 ch, 1

dc into next pic., 6 ch, 1 dc in next pic., 11 ch, 1 dc in next pic., repeat from -:- all around.

10th ROW: Ss to middle of 11 ch, 13 ch, -:- 1 tr in 6 ch, 10 ch, 4 tr in 11 ch, loop, 10 ch, 4 tr in next 11 ch, 10 ch, repeat from -:-.

11th ROW: 3 ch, 10 tr into every 10 ch loop, and 1 tr on every tr.

Work eight medallions thus and sew together, leaving 70 tr on inside edge of each medallion between joins. Then work round inside this row. 1 dc on 35th tr from a join, -:- 8 ch, miss 9 tr, 1 tr on next, 6 ch, miss 6 tr, 1 ltr (cotton three times round hook), 4 ch, miss space between two medallions, 1 ltr on 18th stitch of next medallion, 6 ch, miss 6 tr, 1 tr, 8 ch, miss 9 tr, 1 dc, and repeat from -:- all around.

Cut out linen, allowing size for a narrow turning, and work dc closely all around; and then a row of spaces (2 ch, 1 tr). Fasten off and sew to crochet. For outer edge of doyley work a row of 10 ch, miss 6 tr, 1 dc all around, except at joins of medallions, when 13 tr on each side of join is missed. A second row of 10 ch, 1 dc in loop all around is then worked.

Mary, Mary, Quite Contrary

Directions for Pillow and
Counterpane

MATERIALS-

Coats' mercerized crochet No.100
No.14 hook

PILLOW

Ch 174 and make 56 sp for 1st row.

2D ROW: 1 sp, 54 bl, 1 sp, ch 5, turn.

3D ROW: 1 sp, 1 bl, 52 sp, 1 bl, 1 sp, ch 5, turn.

4TH, 5TH, 6TH and 7TH ROWS: Like 3d row.

8TH ROW: 1 sp, 1 bl, 2 sp, 1 bl, 49 sp, 1 bl, 1 sp, ch 5, turn and follow pattern working from the left side.

COUNTERPANE

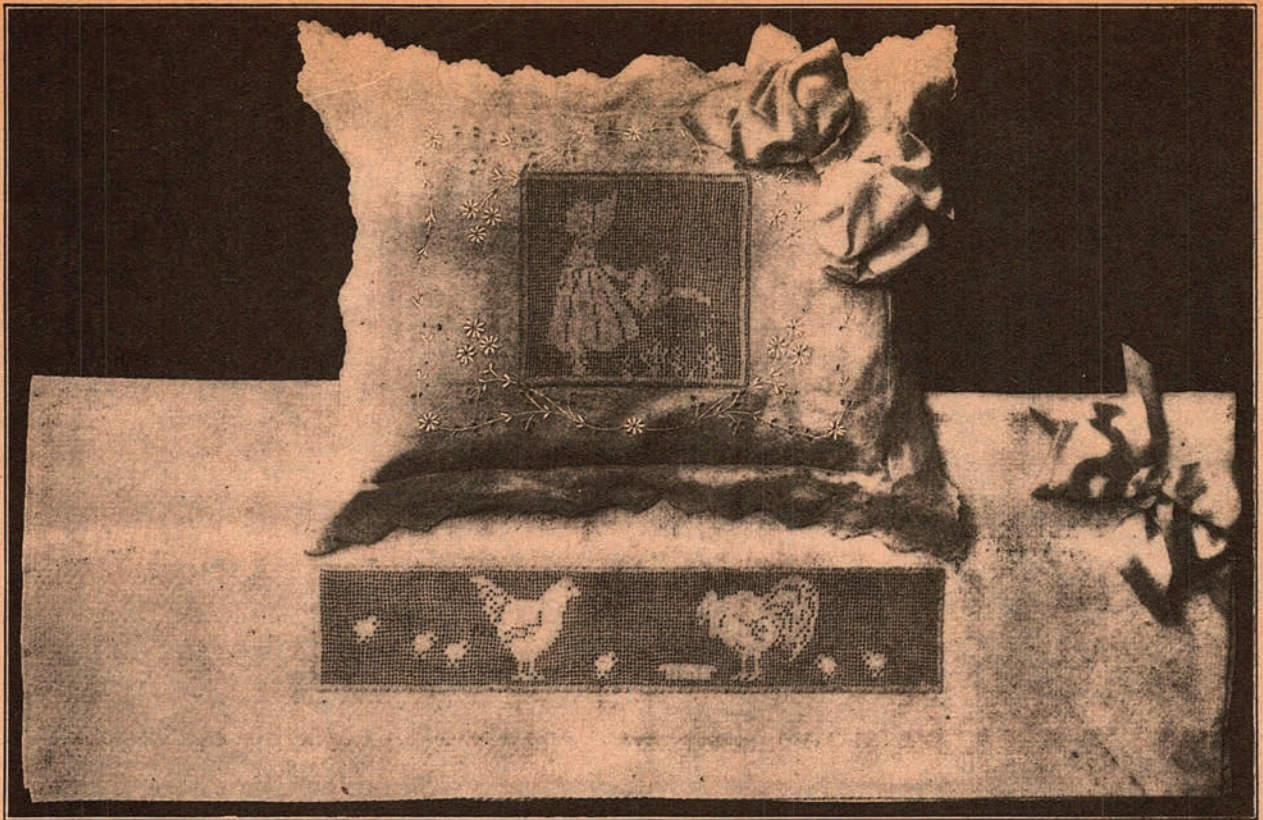
Ch 97, turn and work 93 tr, ch 3, turn.

2D ROW: 1 bl, 29 sp, 1 bl, ch 3, turn. Several rows like the 2d are made before the real pattern begins. Of course that depends upon the length desired. For the design, follow pattern.

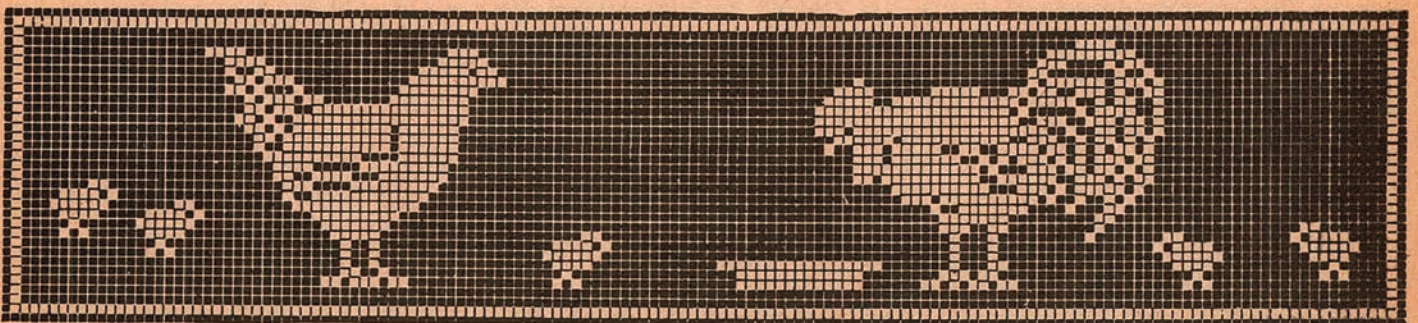
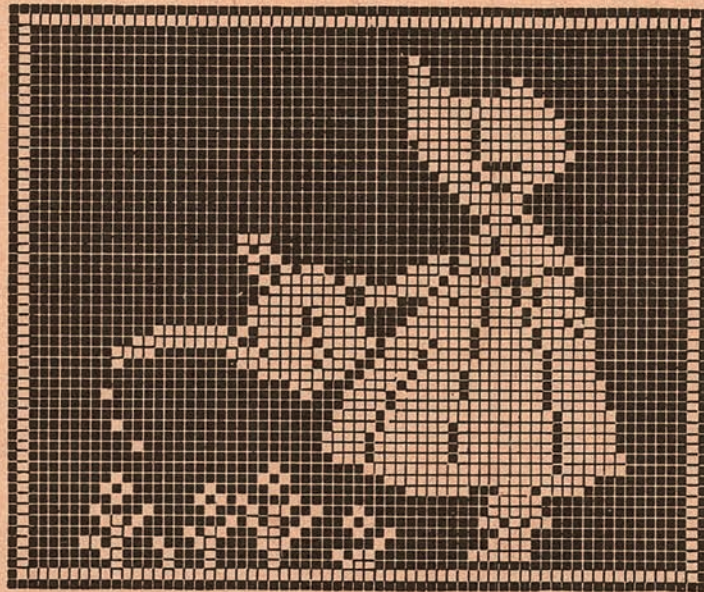
PINEAPPLE DOYLEY. continued from page 15

pineapple is finished, which should be done in 6 rows. In 7th row work shell on shell, 3 ch, shell on shell, 5 ch, turn, shell on each shell, and break thread, join the thread into shell on next pineapple and proceed in same way all around.

EDGING: Insert hook into first loop of 5 ch on side of pineapple, 1 sc, 4 ch, 1 sc, 5 ch, 1 sc, 4 ch, 1 sc into loop, 4 ch, * 1 sc, 4 ch, 1 sc, 5 ch, 1 sc, 4 ch, 1 sc in next loop. Repeat all around doyley, break thread, and finish off.



Pillow and Sheet for a Child





Shuttlebutt

TATTING WITH MYRTLE

working with 4-H girls, on a stationery decorating project. She would like to find someone who tats the tiny flowers, with two different color threads, at the same time.

Mrs. Leo J. Rheame, 3700 Dean Drive, No. 502, San Buenaventura, California 93003 is tatting a butterfly. She has the copied directions from Clark's or J.P. Coats book, back in the early 40's, but she wishes to find the picture, as she says she can do better to see a picture to follow along by. (I think we all need a picture when doing tatting.) The butterfly is 8½ inches when finished. On the same page is a picture of a 4 or 4½ inch butterfly. She would appreciate it very much if someone could locate the pattern picture for her.

For those who have been inquiring for a metal tatting shuttle, Carolyn Watson of Des Moines, Iowa, suggests that you write to [Meribee, P.O. Box 9680, 2904 West Lancaster, Fort Worth, Tex. 76107] for their catalog, which is free. She says they have a metal tatting shuttle with a removable bobbin, also a plastic one, which is similar to the old-time ivory shuttle. They also carry D.M.C. tatting cotton, by the ball, or by the box. The D.M.C. is a very fine tatting cotton with a silky appearance which makes it easy to tat with. It is the same size as other tatting cotton, size 70. You may have a Meribee store near you that may also carry the above.

I am wondering how many of you are decorating stationery and notes, with the small tatted flowers. The fad seems to be going strong, from the decorated letters that I receive. Some use silk thread, others rayon embroidery floss, which is hard, or impossible to find, at the present time. Mrs. Poskonka of Chicago, Ill. uses nylon yarn to make her white daisies, with yellow center.

I am enjoying the letters that

I receive from several ladies in Australia. I learn that tatting is not a lost art there, as all of these ladies enjoy tatting. From England also, come letters with tatting patterns, and with new interest in the art.

Do any of our readers have the book, "Tatting" by Rhoda L. Auld? It is one of the nicest books, if not the best tatting book that I have yet seen! On page 107 is a picture of lovely tatted mitts, with sequins tatted in at the cuffs. (I can remember my grandmother wearing black silk mitts to a funeral.) This book contains a tatted vest, tatted necklaces, belts, wall hangings, and many other things of interest. It is a hard-cover book with 128 pages. It is priced at \$8.95, which does not include the cost of mailing and insurance. Should you order, it would be well to write to Miss Bannister first, as postage rates are going up. [Barbara Bannister, Alanson, Michigan 49706] is the best supplier of tatting books that I know. She carries this very helpful book, among many others on tatting.

Best Wishes & Happy Tatting.

Myrtle

TATTED BONNET FOR BABY

MATERIALS:

250 yds. No. 30 white crochet cotton

Tatting shuttle

No. 13 crochet hook

MEDALLION

(center back)

With shuttle and ball thread, make r of (3 d, p) 6 times, cl r. Draw thread through last p.

RND 1: Ch (6 d, j in p) 6 times.

RND 2: Ch (ch 9 d, j over joining in p of r) 6 times.

RND 3: (Ch 12 d, j over joining in p of r) 6 times.

RND 4: (Ch 15 d, j over joining in p of r) 6 times.

RND 5: (Ch 6 d, p, 6 d, p, 6 d, j

I had a telephone call from a very delightful girl in Sault St. Marie, Michigan. She was wanting to know how to tat with the ball thread, or how to tat the chain. She had accomplished tatting advanced designs with the shuttle thread alone, but was wishing to do designs with both threads. Quite a few of our readers have written to learn how to use both threads, so I will try to explain this method. Tie the ball thread to the shuttle thread; (the chain usually follows a ring). After you have made the ring, wind the ball thread around your little finger, and over the three remaining fingers. The little finger serves as a tension to ease the thread out, as you use it. (This is done in the same manner as when you crochet.) With the ring held between your forefinger and thumb, tat onto the ball thread, the same way that you tat onto the ring. After you have completed your chain, drop the chain thread, reverse your work, and again tat your ring. It really is not difficult. I had much rather tat with the two threads, and to me, it seems easier, and surely more durable. I seldom do designs with the shuttle thread, alone, but if more of our readers wish the single thread tatting, I will be glad to furnish some.

Many of our readers are teaching tatting to others. Pauline Phelps of State College, Pa. is

RND 11: Same as rnd 10.

RND 12: * Make r of (3 d, p) 3 times, 3 d, cl r. Make a 2nd r of 3 d, j in last p of last r, (3 d, p) 2 times, 3 d, cl r. Make a 3rd r of 3 d, j in last p of last r, (3 d, p) 2 times, 3 d, cl r, rw, ch 3 d, p, 3 d, j in next to last p of ch, 3 d, p, 3 d, rw. Repeat from * around. Tie and cut.

RND 13: * Make r of 4 d, p, (3 d, p) 2 times, 4 d, cl r. Make a 2nd r of 4 d, j in last p of last r, 4 d, j in p of cloverleaf, 4 d, p, 4 d, cl r. Make a 3rd r of 4 d, j in last p of last r, (3 d, p) 2 times, 4 d, cl r, rw, ch 4 d, p, (3 d, p) 4 times, 4 d, rw. Repeat from * around. Tie and cut.

RND 14: Make r of 3 d, p, 3 d, cl r, rw, ch 5 d, p, 3 d, j in next to last p of ch, 3 d, p, 3 d, j in 2nd p

over joining in p of r) 6 times; tie and cut. (Rose)

RND 6: Make r of (2 d, p) 2 times, 2 d, j in p of rose, (2 d, p) 2 times, 2 d, cl r rw. Ch (3 d, p) 5 times, 3 d, rw,. Repeat from beginning, around, joining in each p. Tie and cut.

RND 7: J in center p, ch (3 d, p) 5 times, 3 d, j in next p, etc. around. Tie and cut.

RND 8: J in center p, ch (3 d, p) 7 times, 3 d, j in next center p, etc. around. Tie and cut.

RND 9: * J in next to last p, (near joining) ch (3 d, p) 3 times, 3 d, j in 2nd p of next ch. Ch (3 d, p) 5 times, 3 d, and repeat from * around, tie and cut.

RND 10: J in center p, ch 4 d, p, (3 d, p) 4 times, 4 d, j in next center p, and repeat from beginning, around. Tie and cut.

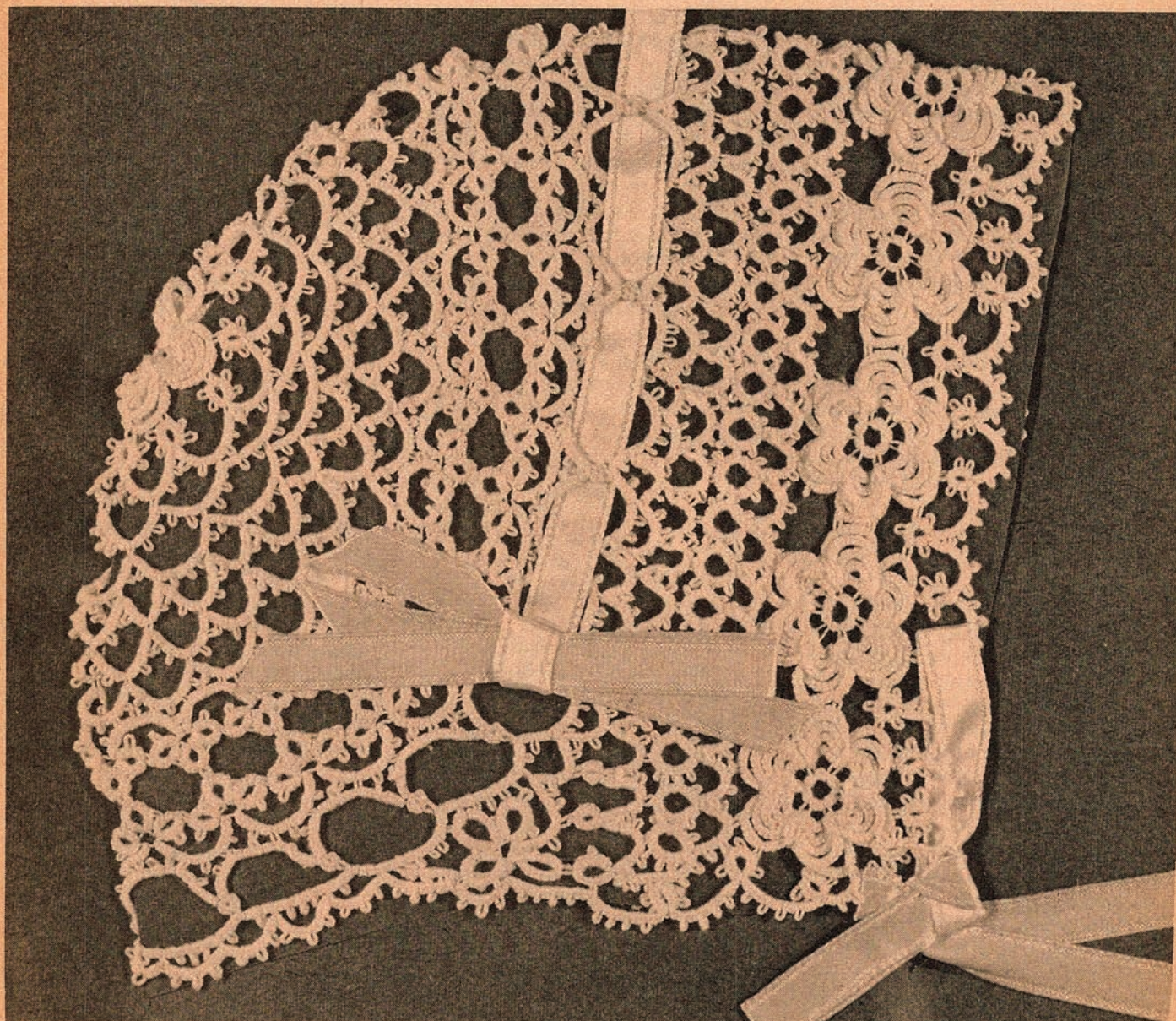
of next ch, 3 d, p, 5 d, rw. Repeat from beginning around. Tie and cut.

RND 15- J in p of r, ch (3 d, p) 7 times, 3 d, j in p of next r, etc. around. Tie and cut.

(Front)

ROW 1: J in 2nd p of ch, ch (3 d, p) 5 times, 3 d, make r of (6 d, p) 3 times, 6 d, cl r make a 2nd r of 6 d, j in last p of last r, 6 d, j in last p of same ch, 3 d, j in first p of next ch, 6 d, p, 6 d, cl r. Make a 3rd r of 6 d, j in last p of last r, (6 d, p) 2 times, 6 d, cl r. Make a 4th r of 9 d, p, 9 d, cl r, rw, ch (3 d, p) 5 times, 3 d, j in next to last p of same ch, * ch 3 d, p, 3 d, j to 2nd p of next ch. Ch (3 d, p) 5 times, 3 d, j to next to last p of same ch, and repeat across from * 16 more times, not joining last ch,

Continued on page 27



A BRIDGE TO THE PAST



BY AVIS CHURCHWOOD

THE LUXURIOUS CLOTHES OF THE AMERICAN COLONISTS

One thinks of clothing in the American colonies as being austere but this was not the case all the time. Austerity came and went and clothes were often luxurious and elaborate, especially just before the Revolution. In order to understand this extravagance one must realize that the colonists, though they were farmers, were very well-to-do. They were hard-working, thrifty, and diligent and this brought a reward in well stocked farms, large families, and comfortable homes. Since they were largely English, Scottish, and Irish they looked back at Great Britain as home and sought to identify themselves as closely as possible with the thought and life of England.

As time went on the old aristocracy of learning and godliness was supplanted by an aristocracy of merchants and traders, and their wives were the chief consumers of British luxuries. By 1763 a flood of English merchandise—materials and elaborate clothing—was pouring into the colonies. The ladies deserted their spinning wheels and idled over their tea tables and talked fashion instead of politics. Amazingly enough, women, as the chief drinkers of tea and consumers of English goods, played a crucial part in bringing on the struggle which was soon to come between the colonies and England.

Materials are important to the cut, drape, and style of a dress and so the rich silks and stiff brocades

of eighteenth century days showed to great advantage over the wide hoops and petticoats of the era. Fig. 1 is a fine example. The material of this dress was in three layers, quilted together. It was white satin, lined with white silk, and had a layer of fine wool between for warmth. The boned bodice was fastened in front with hooks and eyes of rounded tin wire and ruffles rippled from the sleeves. The full skirt measured 160 inches around the bottom and had a quilted flower pattern. There was a matching jacket with a hood attached and this, the bodice, and the sleeves were lined with white linen. A pleated kerchief would, of course, have covered the neck.

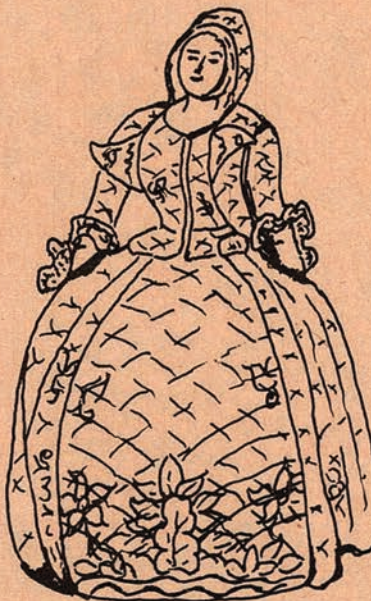


Figure 1

Large hoops were worn under almost all the skirts but after a while they became smaller and this made it possible to gather a skirt up on the sides and pull the front ends through the petticoat pocket slits, thus exposing that pretty silk petticoat, Fig. 2. Dresses were lavishly decorated, too, with trimmings and ribbons, and bows. This dress was made of a pale rose-pink taffeta with stripes of silvery grey. There was ruched ribbon on the neckband and a kerchief knotted in the front. And again there was a white linen lining in the bodice and sleeves.



Figure 2

Fig. 3 & 4 show two styles of the hoops which were worn under the full skirts. Fig. 3, a series of hoops held together by a very thin material, often had handles for lifting. Fig. 4 shows side hoops and sometimes those had hinges. But whatever the style of the hoops they were always tied at the waist with a drawstring. Those hoops were made of cane or whalebone.



Figure 3



Figure 4

Fig. 5, the sack-backed gown, was an interesting style and luxurious with its back panel from neck to hem. This one was of blue silk-damask with the pattern in paler blue and silver-grey and trimmed with blue ribbon. As usual, the sleeves and bodice were fully lined with white linen. After a few years they pleated that back panel and tacked, or sewed, it to the waist. This gave the bodice a better fit.



Figure 5

As styles changed the lovely, rustling silks were lighter in color as well as in texture and stripes were very popular. The stripes ran up and down the skirt and bodice, and horizontally around the sleeves and on the flounce of the petticoat. The dress in Fig. 6 is of pink silk-taffeta with stripes of greeny-grey. The petticoat flounce was scalloped and trimmed with white braid. And, of all things, the sleeves had lead weights at the elbow to keep the silk smooth and straight.



Figure 6

Plain quilted petticoats were, at first, used as under-garments for warmth. Then the skirts were drawn back in front to display them and the quilting became more and more elaborate in design, as squares and diamonds gave way to patterns, until the petticoats formed an important part of the dresses. They were pleated and flounced and had pockets, Fig. 7, and usually matched the dresses.

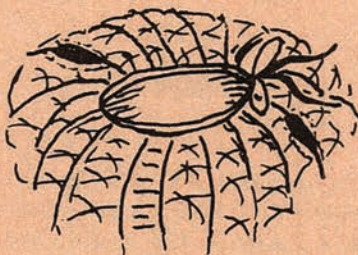


Figure 7



Figure 8

Children's dresses were worn long, down to the ankle. Fig. 8, a child's dress of white printed cotton, opened in the front with hook and eye fastenings on the bodice. The skirt was pleated in the back. Again, as with the adult dresses, the bodice and sleeves had a white lining. Children's dresses were often made of the remnants left over from their mother's gowns. They usually had matching bonnets, too.



Figure 9

Then there were the shoes, Fig. 9, many in satins and brocades and usually matching the dresses. They were often lined with white kid and sometimes embroidered. The colonists must have thought them lovely but, in spite of the light colors and delicate materials with which they were made, they were quite heavy and would probably have looked awkward to us. As time went by, heels were smaller and shoes were lighter and better looking. There were overshoes, too, called pattens which matched

continued on following page

the shoes and were, of course, for wearing over the shoes in bad weather, Fig. 10.



Figure 10

Tiny hats were fashionable, tied under the chin or at the back. They had wreaths of flowers around the crowns and sometimes one would be lined to match a dress, Fig. 11a, b, c. The hat in Fig. 12 was of very fine brown straw with a ribbon wreath around the crown. It measured 14 and 3/4 inches in diameter and had red silk ribbons for tying. Fig. 13 shows a bonnet type of hat called a colash. This was boned with cane and had a bow or button in the back and ribbons to tie it under the chin.



Figure 11



Figure 12



Figure 13

The men were brilliantly dressed, too. Their clothes were made of silks, brocades, and velvets in reds and blues and yellows and the coats were often lined with bright satin. Their trousers were knee length and they wore long white stockings and shoes with buckles. Fig. 14 shows a man in the clothes of the period. His red coat had fur cuffs and a fur lining. The men's clothes were all very similar, even as they are today, the variation was in color and material rather than in style. And almost every man wore a wig.



Figure 14

The importation of all these expensive materials and luxuries were a boon to the merchants of London and it wasn't long before England began to feel that this

very evident colonial prosperity should result in taxes to the mother country. As far back as 1730 a Sugar Tax had been imposed. The colonists had established a flourishing trade with the West Indies and payment for the fish, flour, and lumber from New England was mostly in molasses. This the traders took home to their distilleries and turned into rum which they sold and used for barter even as far away as Africa where it was exchanged for slaves. Now England added the Stamp Act requiring a tax-stamp to be placed on almost everything, newspapers, legal documents, marriage licenses, and even school diplomas were no exception. With these taxes, by 1765, the tide of prosperity was turning. Prices in real estate were falling, commercial houses in Boston were failing, and the colonists were grumbling about the high prices of English-manufactured goods.

By then, naturally, smuggling was increasing. Besides tea and spices, large quantities of calicos and other materials were brought in illegally. American women, still the chief consumers of British merchandise, were thrust into the thick of this struggle. The leaders urged those females to renounce their luxuries; to spin instead of fluttering about in silks and brocades, to make their clothes instead of gossiping and drinking tea, and to teach their daughters to be thrifty. The ladies were told that they would be more alluring in decent, plain dresses made in their own country than in gaudy, expensive gowns made in Europe.

It was then that the people of the colonies began to go back to the simple life. Many saw the return to the austerity of the founding fathers a good thing. The growing importation of fine clothing from Great Britain had long alarmed many who believed that the moral fiber of America was being undermined by soft living. So the people of luxury-loving Boston forswore the wearing of silk, lace, and ruffles and the city began, once more, to assume the drabness of a Puritan metropolis.

So by 1769 the wearing of the homespun and plain lawn, cotton, and calico became the fashion. The importation of fine material

had stopped and pieces of American-made broadcloth were even sent to England for sale. Fig. 15, 16, and 17, give you an idea of the trend to simpler styles. Dresses were hanging straighter, the waist line was rising, and, although the hoop seems to have lost its popularity, they still wore the bustle, Fig. 18.



Figure 15



Figure 16



Figure 17

Fig. 15 shows you a dress of 1770, made of cream colored silk with a satin stripe (it seems they did have some material left over from their extravagant days). The apron was of guaze and so was the flounce of the skirt and the fullness had been moved to the back. There were still the ribbon trimmings. The dress in Fig. 16 had a fully boned bodice tapering well down in front and back. This was worn over a yellow petticoat with a flower pattern and had a bustle for the fullness in the back of the striped overskirt. A muslin kerchief, worn in the neck-as almost every woman did-was tied in back and the cuffs of the short sleeves were of frilled white muslin. Her hair style had changed, too, and was wider and looser.



Figure 18



Figure 19



Figure 20

Fig. 17, a simple, loosely flowing gown, was made of white muslin. The waistline was high and all the fullness was in the back. It had long sleeves, too, which were becoming increasingly popular. Fig. 19 shows a very simple dress, made of printed cotton. The sleeves had two falling frills with scalloped edges and she wore a dark-colored apron with a bib front. Her pretty, matching hat was tied in back. And the very simple dress of Fig. 20 was made

continued on following page

Luxurious Clothes

Continued from preceding page

of white cotton with stripes and had a tiny floral pattern in red and blue. The neckline was high and the sleeves were long and closely fitting to the wrist. The bonnet, called a colash, is shown with this.

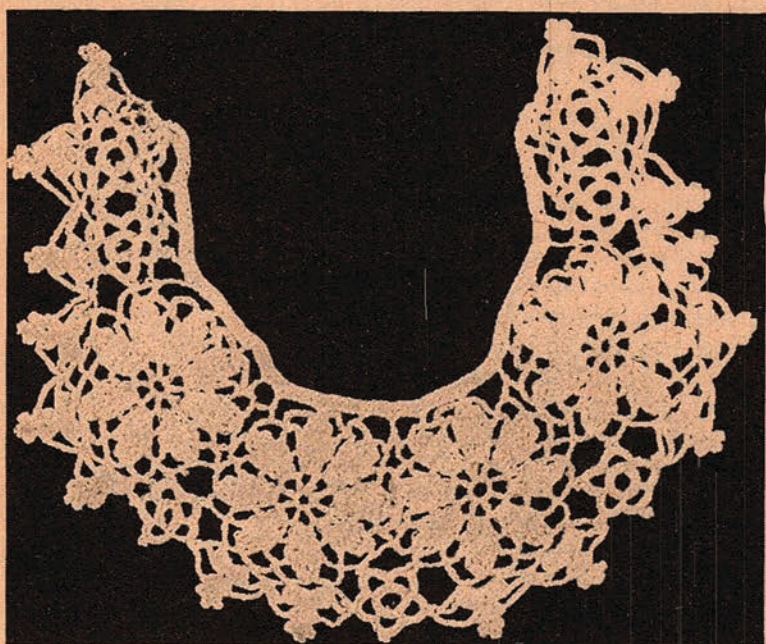
The purpose of the patriots in their austerity, was to make the colonies economically independent of Great Britain. But there were many obstacles to home manufacture, lack of capital, high wages, and the general preference

of the people for agriculture. They were farmers and farmers they wished to remain.

However, the colonists by withdrawing their trade, were ruining the English merchants. The businessmen of Great Britain were thoroughly alarmed and regarded the repeal of the Stamp Act their only salvation. So, in the interest of their own commerce, the English Parliament did repeal the Stamp Act, using their concession to the plight of English businessmen as the excuse to capitulate. By that victory the patriots then knew the real weakness of British

authority in the colonies.

But the American fondness for fashionable clothing was not easily overcome. After 1770 the ladies deserted their spinning wheels again as the merchants of London flooded the American market with their goods once more. But taxes had not entirely disappeared. As chief drinkers of tea and consumers of English commodities it was the women who thereby played the largest part in precipitating the final struggle which turned revolt into war—the Revolutionary War—which finally freed the colonies from England in 1776.



Child's Collar

MATERIALS:

Coats Mercerized Crochet, No.10
No.10 hook

TO MAKE LARGE MEDALLION

Ch 8, join.

1ST ROW: Ch 8 (tr in ring, ch 4), 7 times, join to 4th st of 8 ch.

2D ROW: Ch 3, 3 tr under 4 ch, ch 2, 4 tr under 4 ch. Repeat around.

3D ROW: Ch 3, 5 tr in 4 tr, ch 4, 6 tr in 4 tr. Repeat around.

4TH ROW: Ch 3, 3 tr in 6 tr, keeping 1 st of each on hook, taking last 5 loops off 2 by 2. Ch 6, catch in 4 ch, ch 6. Repeat around.

TO JOIN MEDALLION

In 4th row, complete 7 petals,

ch 3, join to 6 ch of next medallion, ch 3, catch in 4 ch, ch 3, join to 6 ch, ch 3, fasten thread at 8th petal.

SMALL MEDALLION

Ch 8, join.

1 s st, 16 times, making ring.

2D ROW: Ch 6, 5 times.

3D ROW: S st 3, p, s st 3, repeat 2 times, in 4th p, join to 6 ch of first large medallion, in 5th p, join to 6 ch of second large medallion. Put in 3 small medallions in this way. At ends, join first p to lowest petal of largest medallion, finish. Bottom small medallion, join 2 p together.

TO PUT ON EDGES

1ST ROW: Fasten thread to 6 ch

in large medallion, next to small medallion (to left-hand side), ch 6, catch in 6 ch, repeat around to end of small medallion. On inside of small medallion fill in with 4 ch 6 times, break thread. Begin at inside of small medallion, and do same on right side, fasten thread at small medallion between large medallions on right side.

2D ROW: Come to left small medallion, fasten to p, tr 9 over 6 ch, ch 3, fasten over 6 ch, ch 3, 9 tr, 3 ch, fasten, 3 ch, repeat to end of small medallion, ch 3, fasten, ch 3, fasten, ch 7, tr over 3 ch, ch 5, tr in last 3 ch. Ch 5 tr in p, ch 3 throw thread over needle 5 times, fasten in small medallion, take off 2 st, throw thread over, catch between medallion, take off 3 st, throw thread over, catch in 6 ch, take off 2 st at a time. Ch 5, tr in p, ch 5 tr in petal, ch 5, d tr in 6 ch, ch 3, d tr, catch in 6 ch, take off 2 st, throw thread over, catch in 6 ch of next medallion, take off 2 st at a time. Ch 5, catch in petal, ch 4, tr in 6 ch, ch 4, d tr, catch in 6 ch, take off 2, throw thread over, take off 2 at a time. Repeat for right half of collar, to small medallion on right side, fasten thread securely.

3D ROW: Fasten thread at left small medallion, 3 tr in 5 tr, p 3 times, 2 tr in same st, ch 6, fasten in 6 ch, ch 6, repeat to end of small medallion, ch 6, fasten in 3 ch, s st around inside of collar, and finish right side as left, fastening thread securely at small right medallion.

To make collar heavier inside, put 1 row s st in each s st.

Tatted Bonnet cont.

make r of (6 d, p) 3 times, 6 d, cl r. Make a 2nd r of 6 d, j in last p of last r, 6 d, j in last p of same ch, 3 d, j in first p of next ch, 6 d, p, 6 d, cl r. Make a 3rd r of 6 d, j in last p of last r, (6 d, p) 2 times, 6 d, cl r. Make a 4th r of 9 d, p, 9 d, cl r. Ch (3 d, p) 5 times, 3 d, j in last p of same ch (as 2nd r joins) tie and cut. (There should be 4 free chains across back.)

ROW 2: Make r of 5 d, p, 5 d, j in p of free r, (9 d, p, 9 d, r) 5 d, p, 5 d, cl r, rw, ch (3 d, p) 5 times, 3 d, rw. Make r of 6 d, j in center p of first ch, 6 d, cl r, rw. Ch (3 d, p) 5 times, 3 d, rw. Make r of 4 d, j in center p of next (short) ch, 4 d, cl r, rw, ch (3 d, p) 5 times, 3 d, j in center p of next ch. * Ch (3 d, p) 5 times, 3 d, j in center p of next ch. Repeat from * 29 times, (making 30 chs joined on both ends) ch (3 d, p) 5 times, 3 d, rw. Make r of 4 d, j in center p of next ch, 4 d, cl r, rw, ch (3 d, p) 5 times, 3 d, rw. Make r of 6 d, j in center p of next ch, 6 d, cl r, rw, ch (3 d, p) 5 times, 3 d, rw. Make r of 5 d, p, 5 d, j in p of free r, 5 d, p, 5 d, cl r. Tie and cut.

ROW 3: J at base of last r, ch (3 d, p) 5 times, 3 d, rw, make r of (3 d, p) 3 times, 3 d, j in center p of first ch (3 d, p) 3 times, 3 d, cl r, rw, * ch (3 d, p) 5 times, 3 d, rw. Make r of 3 d, p, 3 d, j in next to last p of last r, 3 d, p, 3 d, j in center p of next ch, (3 d, p) 3 times, 3 d, cl r. Repeat from * 34 times, rw, ch (3 d, p) 5 times, 3 d, j at base of last r, in previous row. (You should have 36 rings, separated by 35 chains.)

ROW 4: This is made up of 9 medallions (roses) like center back (first 5 rows). Medallions are joined, last p of 1 ch, to center p of ch (between first 2 rings) first p of next ch of rose, to center p of next ch of bonnet, next p of same ch of rose to center p of next ch of bonnet. Leave free ch between roses. Roses are joined together by 2 picots of same ch of roses. (Leave 1 free p of first ch of rose.)

ROW 5: Starting at bottom front, below row of big rings, make r of (2 d, p) 2 times, j in center p of ch, above, (2 d, p) 2 times, 2 d, cl r, rw, ch (3 d, p) 4 times, 3 d, rw, make r of 3 d, p, 3 d, j in 2nd p of ch (left) 3 d, p, 3 d, j in free p of

rose, 3 d, p, 3 d, cl r, rw. * Ch (3 d, p) 4 times, 3 d, rw, make r of (2 d, p) 2 times, 2 d, j in next p, (2 d, p) 2 times, 2 d, cl r. Repeat from * 4 times, rw, make r of 2 d, p, 2 d, j in p of rose left, 2 d, p, 2 d, j in p of rose right, 2 d, p, 2 d, cl r. Repeat from * across, remaining 8 roses. Make rings and chains in like manner across bottom to ring opposite rows of big rings. Rr, ch (3 d, p) 4 times, 3 d, j in p of big r, ch (3 d, p) 4 times, 3 d, j in first p of next ch, ch (3 d, p) 3 times, 3 d, j in 2nd free p of same ch, ch (3 d, p) 3 times, 3 d, j in only free p of next ch. Repeat across back, with chs of (3 d, p, 3 d) joining at equal intervals, and reverse the order across front bottom. Shape over mold, and press under damp cloth.

ABBREVIATIONS

ch chain
r ring
cl r close ring
p picot
d double stitch
j join
rw reverse work

“ ” ? “ ” ? “ ” ? Query & Quote “

I have been trying for so long to find an appliqued quilt pattern, but have had no luck. Maybe some reader of this magazine might be able to help me. The block is about 16 inches square with an old-fashioned girl appliqued on it. She has a full skirted dress with puffed sleeves and tiny waist. She wears old-fashioned shoes and carries a parasol. I surely would appreciate hearing from anyone with a pattern similar. I would pay a reasonable price for it.
Mrs. Sylvia Blum, Box 2, Tell City, Ind. 47586

I am looking for a crochet book from the early fifties that has a pattern for a bathroom set. The rug and lid cover is just one large rose. I will be glad to buy this pattern or have lots of crochet books and patterns to trade.
Winnie Recher, Star Route 9, Box 244, Mena, Ark. 71953

I did a little research; the word "couverpié" is on page 105 of the "Dictionary of Needlework" (soft cover) and there is a lovely picture also. Evidently they were afghans and were made with the afghan stitch. "Muffatee" I am told, was an "ear warmer".
Laura Jenkinson, 1116 S.E. Evergreen Hwy., Vancouver, Wash. 98664

I am hopeful of asking for pattern. It's a needlework pattern of a totem pole, a B.C. totem pole. This was originally issued by a needlecraft magazine about ten years ago; so is out of print, but I am hoping that somewhere some of your readers may have it and be willing to send it to me and state their price. It would be a real help.

Mrs. May DeMille, Box 57, 348 Tulameen Rd., Princeton, B.C., Canada

Because you specialize in olde time favorites, could your wonderful readers supply me with patterns of the favorite couple "Sunbonnet Sue and Bashful Bill"? Bill was dressed in overalls; hands in pocket with a farmer's hat. My late parents even had lawn ornaments of them and I really would like; not only to make outline stitching of them, but my true desire is to make a quilt of Bashful Bill and Sunbonnet Sue. How gratifying it is to know that you are making it possible for a new generation to know and share the beautiful work and artistry of a bygone era. Congratulations!

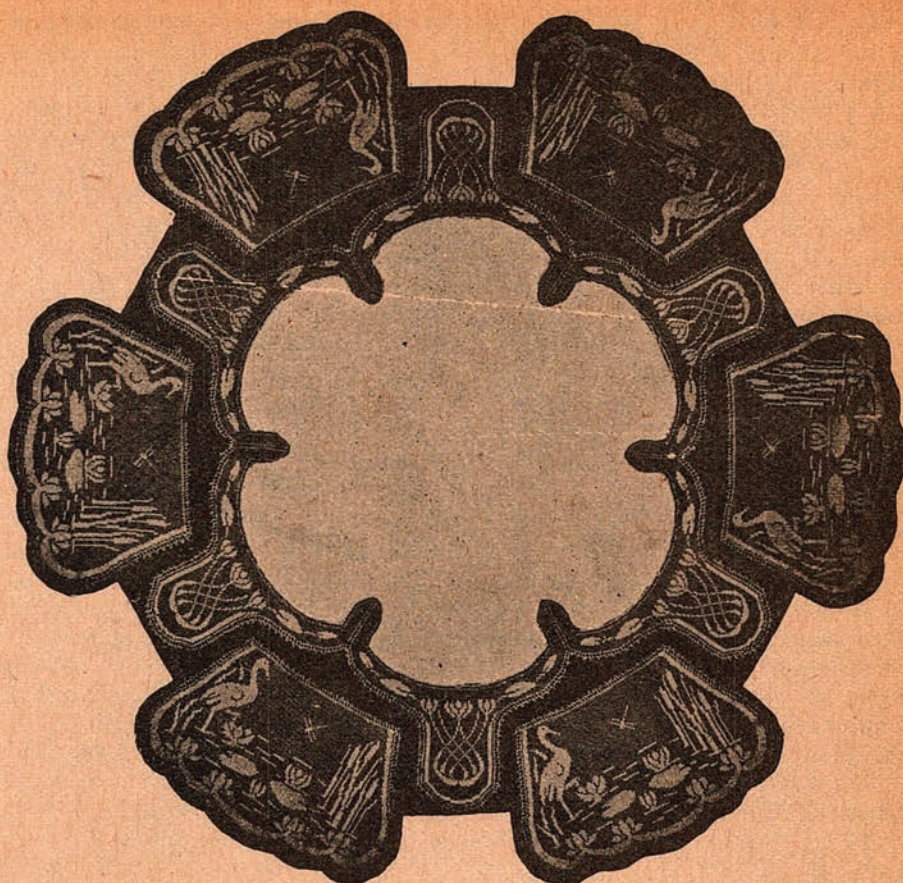
Mrs. William Eith, 2240 Richmond Ave., Staten Island, N.Y. 10314

Wanted to buy: Crochet books by Sophie LaCroix (No. 1, No. 2 and No. 8 old and new designs - door panels) (No. 3 - bedspreads) (No. 15 - centerpieces) (No. 12 - patchwork quilt book). Please write first listing price per book, as I only want one of each.
Mrs. Marie Bick, Box 11, Hardin, Ill. 62047

Pond Lily

LUNCHEON SET

by Mary Card



The centerpiece of this set measures at its greatest diameter 48 inches; the place-mat measures 19 by 12 inches. The centerpiece requires about seven balls of No. 60 crochet-cotton, and each mat five balls. Use a fine needle and work closely and evenly.

The charts show half of one section of the center, and the whole of one mat. Begin the center at A with a chain of 32 stitches, treble in 8th stitch from the needle, 8 more spaces. The dotted line shows the middle of one section. Work this only once, then work back to the beginning of row. The row marked D is the last that goes right across; the remaining rows are worked on each side separately up to C. When the first section is finished, without breaking the thread, work all around it with double crochet (dc), three in each space, but when finishing this row in the second and following sections, join to the previous section at B-C by making 2 double trebles (d tr) after each 4th stitch.

After the six sections have been joined, work along the lower edge

with 2 d tr into the first 2 dc, ch 4, miss 4, 2 d tr in next 2 dc. Repeat all around missing only two or three when going around a curve.

The Last Row. -:-Four dc into first loop, 2 dc in d tr, ch 3, tr in next loop, ch 5, tr in top of last tr, tr also in same loop below, ch 3, 2 dc in 2 d tr; repeat from -:- all around.

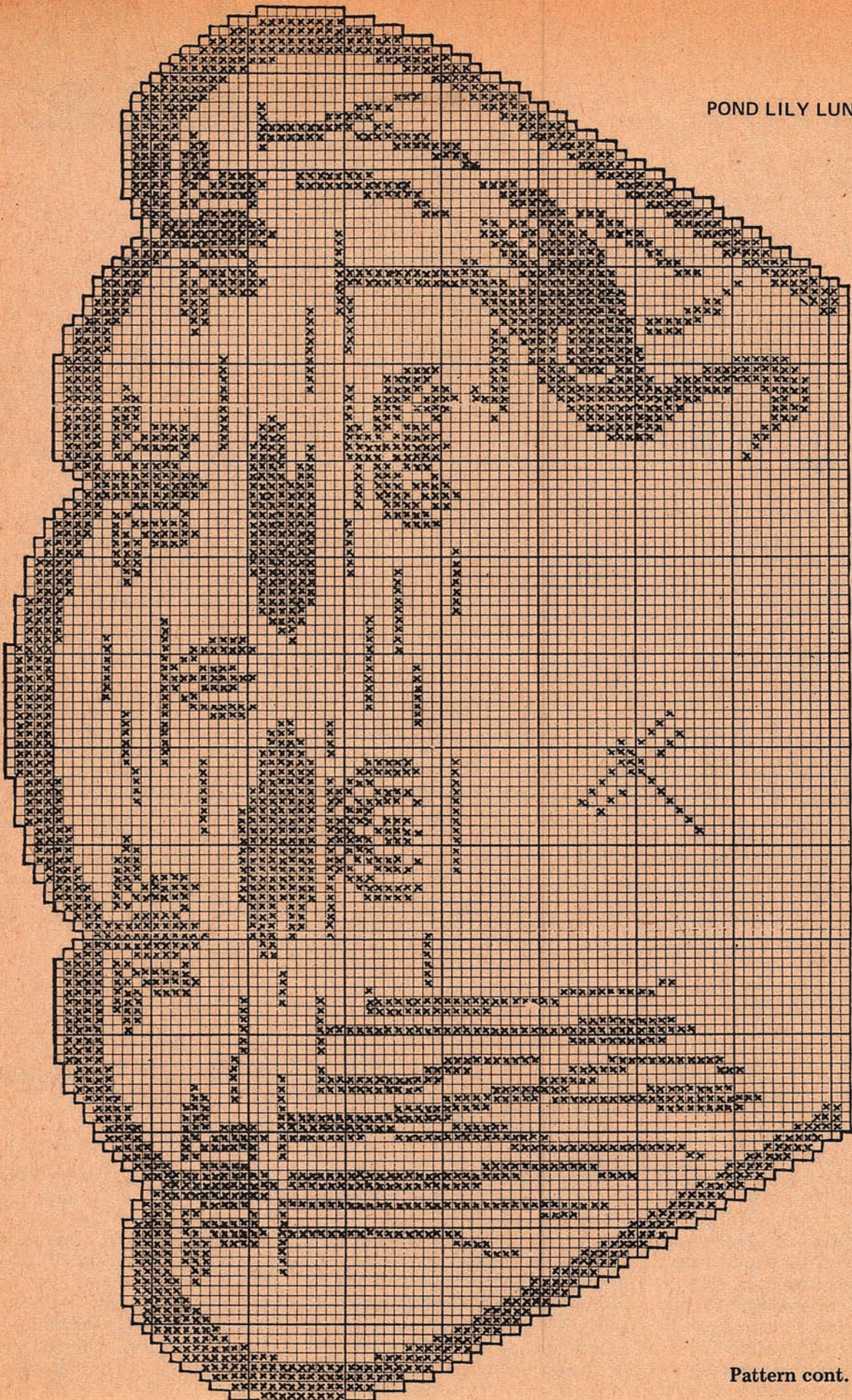
Work around the inner circle with loops of 4 ch, miss 5, tr in next, except at places where the edge is straight, when you miss 4 instead of 5. Then work 4 tr into each loop, and 1 between the loops.

Begin the place-mat at A-B, with a chain of 32 stitches, treble in 8th stitch from needle, 8 more spaces, for first row. Work straight across, following the chart. Make the same rows around edge for border as for the outside of the center.

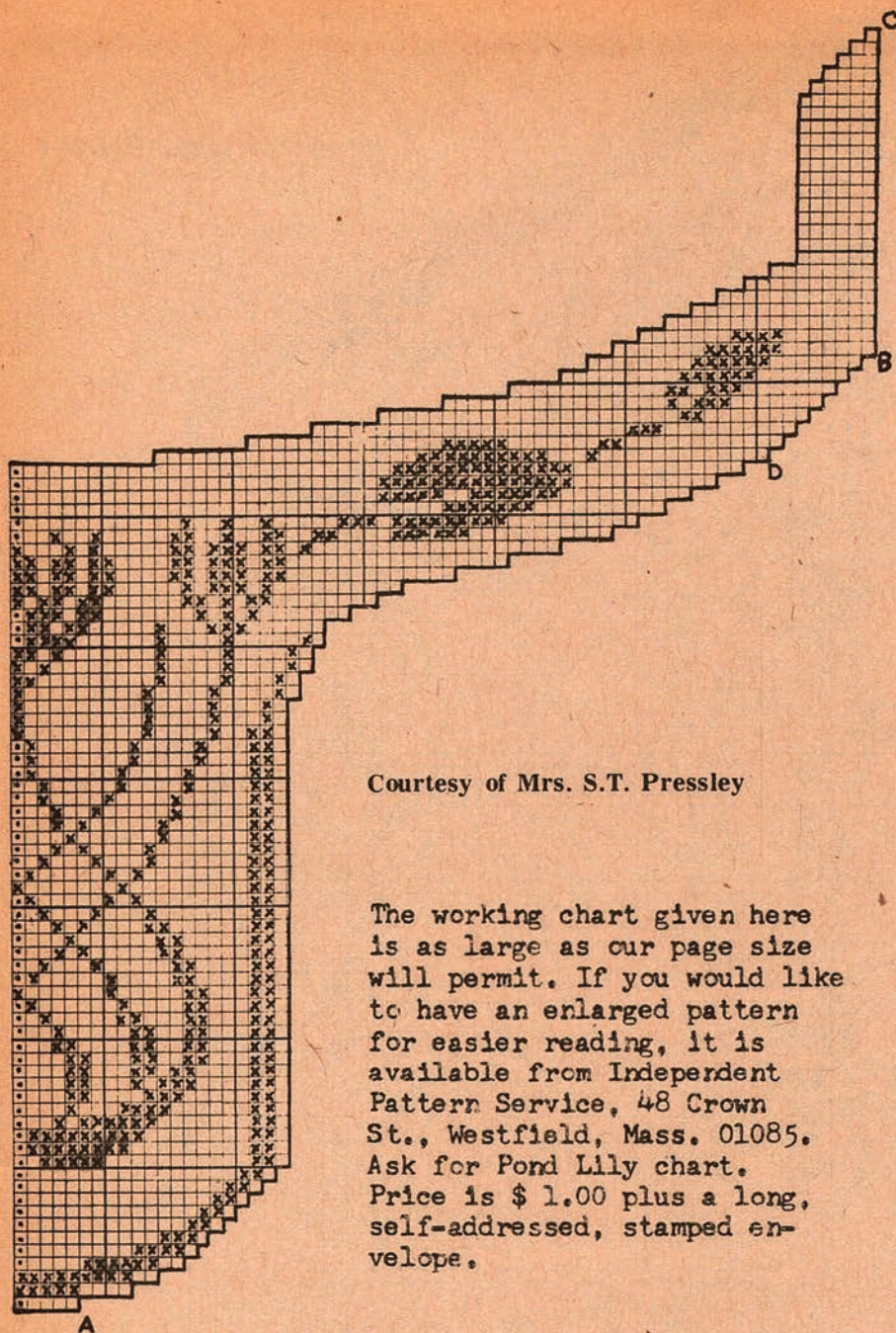
To prepare the linen for the center. First make a paper pattern. Lay your lace upon a large, smooth sheet of paper in a circle. Find the center of the circle on the paper, and draw a perfect circle that will just touch the tips of all the little points of plain filet. Next draw six rays at exactly

even distances from the center to the circumference. Pin down two adjacent points at two of the rays and with a pencil draw a curve between them, following the line of the lace. The lace may be a little full at places; but that does not matter, as it can be drawn in gently when sewing to the linen. But be very careful about the curve, and do only one, seeing that the two halves of it are the same. When you have got it right, cut along the line, cut also along the two rays to the center. You now have a pattern of one section. Lay this on your large piece of linen, with the center at the center, of course, and with the wrong side of the linen up, draw round it lightly six times, completing the circle. You can now tack down your lace along the bottom line, but on the right side of the linen; hem the row of trebles very closely and then cut away the linen underneath, leaving enough turning for a little hem. Hem this edge also to the other side of the same row of trebles. If preferred, the lace can be buttonholed to the linen.

POND LILY LUNCHEON SET



Pattern cont. on page 30



Courtesy of Mrs. S.T. Pressley

The working chart given here is as large as our page size will permit. If you would like to have an enlarged pattern for easier reading, it is available from Independent Pattern Service, 48 Crown St., Westfield, Mass. 01085. Ask for Pond Lily chart. Price is \$ 1.00 plus a long, self-addressed, stamped envelope.



EDGE IN IMITATION TATTING by M. Pintner

This little trim is very durable, and especially good for towels or other articles requiring frequent laundering. The rings are made first, and the same side of the work is always uppermost, forming a right and wrong side.

1. Ch 6, join to form a ring; fill ring with 12 dc, ch 12, join with sl-st to 9th st of ch from hook, and fill the ring with 15 dc, joining with 1 dc in 1st dc at the base; ch 9, form a ring by joining in 6th st from hook, 9 dc in ring, ch 2, join in 3d dc of 1st small ring with sl-st, ch 2, fasten in dc where 2 ch started, 3 more dc in ring, and 1 sc across ch at base of small ring; now make a large ring, joining 3d dc by 2 ch to corresponding dc of 1st large ring. Repeat, alternating small and large rings to length desired. The beauty of the lace is brought out by even stitches and firm joining of parts.

2. Two tr (ch 3 for 1st) in 2 dc at top of 1st small ring, -: ch 4, 2 tr in top of next small ring; repeat.

3. Two tr in center of 4 ch, ch 4; repeat.

4. A dc in each st.

5. A tr in dc, -: ch 1, miss 1, tr in next; repeat.

SPATTER WORK

While the leaves and vines are at their best, some of our readers may like to know the process of making spatter work. Spatter work pictures, are usually delicate designs in white, appearing upon a softly-shaded ground. Procure a sheet of fine uncalendered drawing paper, and

arrange thereon a bouquet of pressed leaves, trailing vines, letters, or any design which it is desired to have appear in white. Fasten the articles by pins stuck into the smooth surface, which should be underneath the paper. Then slightly wet the bristles of a tooth or other brush in rubber Indian ink or common black writing ink, then draw them across a stick in such a manner that the

bristles will be bent and then quickly released. This will cause a fine spatter of ink upon the paper. Continue the spattering over all the leaves, pins, and paper, allowing the center of the pattern to receive the most ink, the edges shading off. When done, remove the design, and the forms will be found reproduced with accuracy on the tinted ground. Enclose with a neat rustic frame.



A Colorful Wall - Hanging *Suggested by Sunny Sicily*

BY HELEN GRANT

Pattern on next page

Sicily abounds in babies, oranges and donkeys, and these three "staple products" have been incorporated by the designer in an extremely attractive composition, sure to find favor with the dwellers in the nursery as well as with their elders. All Sicilians have an inborn love of color, and the more vivid and brilliant the hues the better.

There are a multitude of spots to be cut and assembled for this hanging, and to assure your peace of mind, tuck those for each item into discarded envelopes and mark them carefully as you cut them out, lest you lose any of them in the process of working. Since there is a deal of fine cutting to be

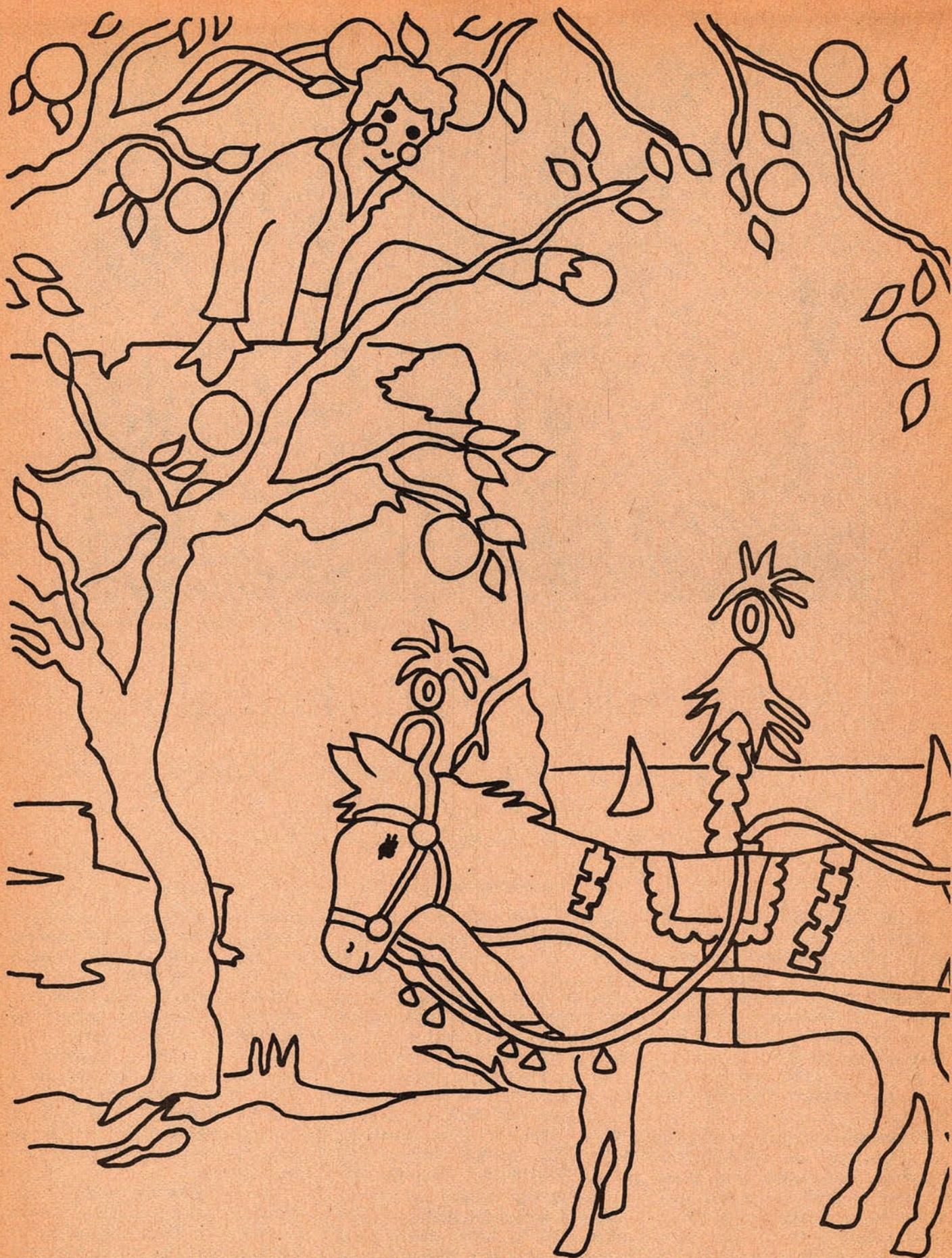
done, supply yourself with adequate cutting tools, all well sharpened. A penknife, sharp as to point and blade alike, a pair of sharp-pointed embroidery scissors, and a pair of small, slender cuticle scissors, in addition to a pair of ordinary scissors, will cover all necessities. The ordinary scissors will be suitable for the largest spots, while you will find the smaller scissors and the knife extremely useful for cutting slashes, tiny spots, difficult angles and the like.

In cutting, always cut on the lines of the individual spots, remembering to allow extra fabric at the edge of a spot which is to be overlapped by another at this point. Study the lines of the back-

ground to determine where overlapping occurs. In many instances the background, showing through cuts or slashes, forms an integral part of the design. The black portion of the donkey's saddle, and the patches on the driver's trousers are outstanding examples of this use of the background, in a large way. Background showing through slashes in the wall to simulate cracks is an instance of what may be done effectively on a smaller scale.

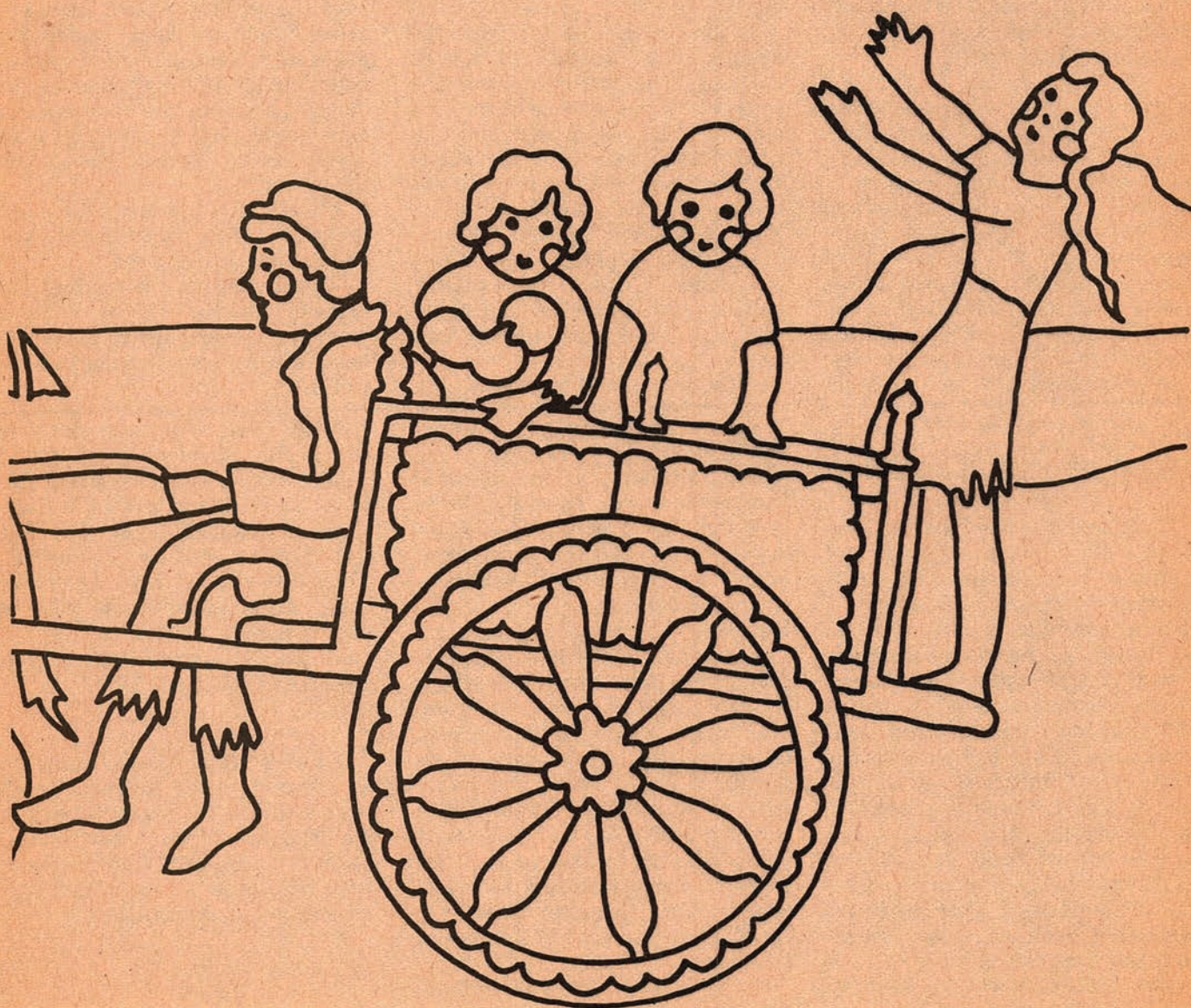
The applique may be done with sewing, or with glue if one wishes to save time. Hemming, felling or blindstitching is, of course, the most permanent method of applique.

Continued on page 34



U O O

U O



Applique the spots in the order which follows, and the design will surely "come right," for due regard has been given to overlapping.

Start with mountain, which is a single spot. Then add the sea at the extreme right, overlapping the mountain edge. Add the sea spot at the left of the figure. Now place the middle sea strip, and the brown wall, leaving free that portion of the wall where the child's figure will stand. Add the grass and the wallmoss, leaving the upper edge of the top moss-patch free, unless you are gluing the patches, when it may be attached to the wall.

Go back to the right-hand side, to the little girl standing on the back of the cart. Begin with the red spot that is her mouth, then add her head, hair, arms and legs. Now her blouse and her skirt. Put on her cheek spots.

Next, the little girl at the back of the cart. Begin with her dress, leaving bottoms of sleeves free. Now put on her mouth-spot, face, hair and cheeks. Add arms, tucking them up under her sleeves and secure sleeve-edges, but leave hands free, as well as the edge of the arm nearest the next child.

Start the next little girl as before, with her dress, leaving bottoms of sleeves free. Tuck edge of sleeve under arm of the other

child, and secure arm. Put on mouth, face, cheeks and hair. Apply arms, tucking them up under sleeves which may now be attached. Apply orange, place thumb and finger over it and attach. Leave other hand free.

Now for the driver. Apply his face, then cheek, hair and cap, white shirt, hand (leaving upper edge free) legs, leaving free the toes nearest the donkey; trousers and coat.

Stop long enough to set the sails upon the sea, and then disregarding the cart, apply the donkey, front and rear sections. Apply the bridle, tucking the end where it passes under his throat into the little slash made at his neck. Add the rounds of green that serve as "buckles." Then put on the pieces of his headdress, and add the scalloped lengths of orange that are part of his harness. Add saddle parts.

Before going further with the decking of the donkey, go back to the cart. The shafts and the cart proper are cut in one piece. Attach the red wagon seat and tail-board first, then add the shafts and cart. Slip the top edge of the cart under the hands of the littlest girls. Add the red "paint," overlapping slightly. Sew down the hands. Attach tiny yellow squares at corners of red trim. Add wheel, red paint, red bug and yellow cap.

Now back to the donkey. Add

the rest of the harness and the reins. Slip the end of the off-rein under the edge of the body, and carry the other one across the body and up to the ornament on top of the saddle, or where it will shortly be catching it under a wee strip of red. Tuck the end of the rein under the driver's hand and secure the hand. Add the saddle ornament and the bells.

Back at the wall again, where the next step requires placing the boy who is tossing oranges to his friends. Begin with his mouth, add face and chest in one piece, hair (leaving free to insert edges of oranges back of it), shirt (leaving bottom edges of collar free), and trousers, overlapping the latter above the former, and tucking trousers under wall. Place the hand that holds the orange, leaving the thumb free, then attach the orange under the thumb and secure the thumb. Attach coat sections, tucking them under the edges of the collar, and the lower edges under the wall, and secure collar. Leave bottom of sleeve free and attach hand, tucking wrist under sleeve. Secure sleeve and top of wall.

Finish with the tree trunk and branches, then fruit and leaves, overlapping as indicated.

Attach rings at the back of the hanging. Weights may be sewn across the lower edge if desired to keep the hanging flat against the wall.

" " ? " " ? " "

Query & Quote

I particularly liked the pattern for the Kate Greenaway doll and intend to make it since the Kate Greenaway children have always been a particular favorite of mine and I often get her books from the library just to enjoy the pictures. I have become quite interested in doll making and quilting and would like to know if patterns for dolls of an historical nature, either real or fictional in character, are available. For example, I would love to make the characters from "Little Women" or dolls that are patterned after historical characters such as Queen Elizabeth I or King Henry VIII.

Grace A. Campbell, 3 Buckley Court, Towson, Md. 21204

In the latest (Nov.) issue of "Olde Time Needlework" the editor wished to know what Couvre-Pieds was. On page 208 in Mrs. Pullons "Treasury of Needlework" (76336-195 Larchmont book) the definition is Couvre = Cover and Pieds = Peds - child. Making a couvre-pied a crib cover, carriage or bassinet blanket. The other item which the editor thought might be an unmentionable was, I believe, a knitted bandage type legging used by soldiers during W.W.I. I enjoy the magazine so much that I can hardly wait for each issue to come out. I was especially thrilled to find out where I could purchase the steel lace knitting needles; now if I could only find the old homespun yarn again.

Mrs. E. Newell, Rt. 1, Highland, Wis. 53543

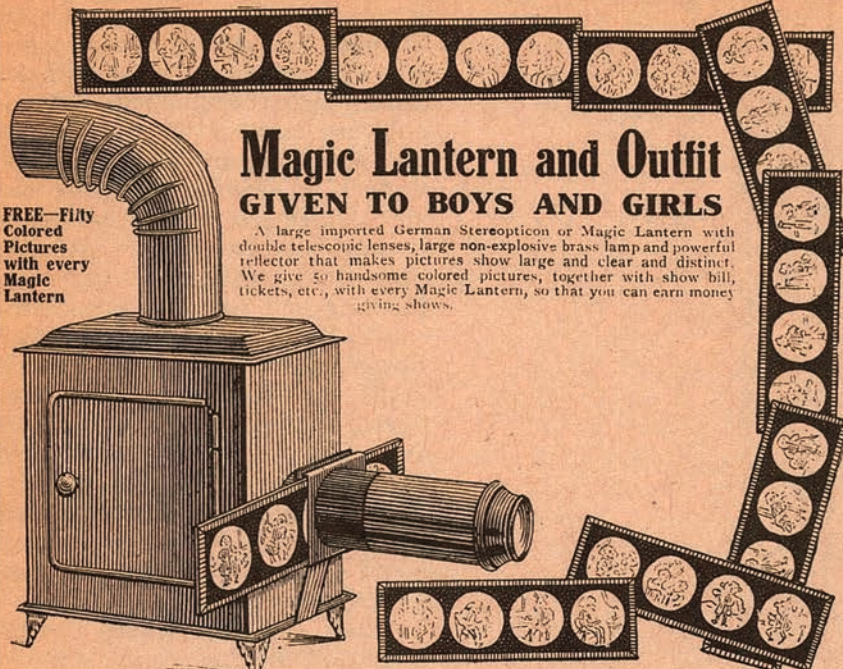
"Olde Time Needlework" is a wonderful discovery for me. I would like to learn to make flowers for weddings out of a foam type of material. They look like real flowers and are beautiful. They can also be kept for a lifetime. Any information will be greatly appreciated.

Dorothy Haman, Star Route, Towner, No. Dak. 58788

Editor's Note: These would be the "wood fibre" flowers, which were available in 5 & 10's back in the thirties. They were indeed beautiful and such fun to make! Does someone know where supplies can be bought now?



COLLECTORS' CORNER



**Magic Lantern and Outfit
GIVEN TO BOYS AND GIRLS**

A large imported German Stereopticon or Magic Lantern with double telescopic lenses, large non-explosive brass lamp and powerful reflector that makes pictures show large and clear and distinct. We give 50 handsome colored pictures, together with show bill, tickets, etc., with every Magic Lantern, so that you can earn money giving shows.

FREE—Fifty Colored Pictures with every Magic Lantern

1906



Kewpie Ring

No. 6494. This is the very latest novelty in rings, and is bound to become very popular. Kewpie guarantees that. It is made of sterling silver and offered on such liberal terms that everyone can have a Kewpie ring. It comes in little-finger sizes 3 to 6.

1922

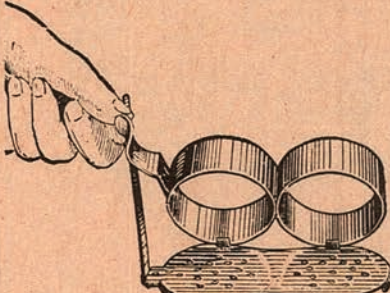
Ivory-Finish Boudoir-Lamp

THIS handsome, new-style lamp comes complete with shade and electric cord. With the shade in position it stands a foot high. The base is made of solid metal, finished in pure ivory-white. The shade is six inches across the bottom and made of silk in various colors. The lamp will take one electric-light bulb, and is equipped with a convenient push-button socket. The cord, which is over six feet long, is colored a beautiful rich green, which harmonizes perfectly with the rest of the lamp. It is indeed a pleasure to be able to give this beautiful lamp for so few subscriptions.



1924

Some of the most interesting collectors' items were once given away as advertising premiums. Wouldn't you like to own some of these?

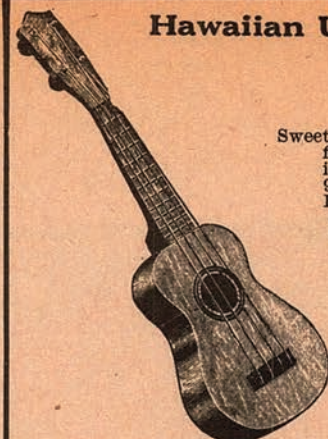


Helpful Egg-Poacher

THIS is the best egg-poacher that we have ever seen. It is made of aluminum and has containers for two eggs at a time. It is a great convenience to simply set this poacher into a small saucepan of boiling water and to break the eggs into the two little cups. They do not spread out and break up as eggs do when poached in the ordinary way. When they are done there is a simple lever which raises the walls of the containers, as shown in the illustration. The eggs may now be taken off onto a slice of toast, one at a time, by sliding a knife under them. This little contrivance will certainly be appreciated by anyone who poaches eggs.

1933

Hawaiian Ukulele



Sweet tone. Pretty finish. 21 inches long. 9-inch head. Pick and instruction-book.

1929

You Can Tell Time in the Dark with the Ingersoll Radiolite



THIS watch is guaranteed to keep good time for a year. It has all the well known qualities of its trademark, with the added feature of a radio dial. This feature alone is a great convenience, and enables one to tell the time on the darkest night. All the Ingersoll products are guaranteed and need no recommendation.

1924

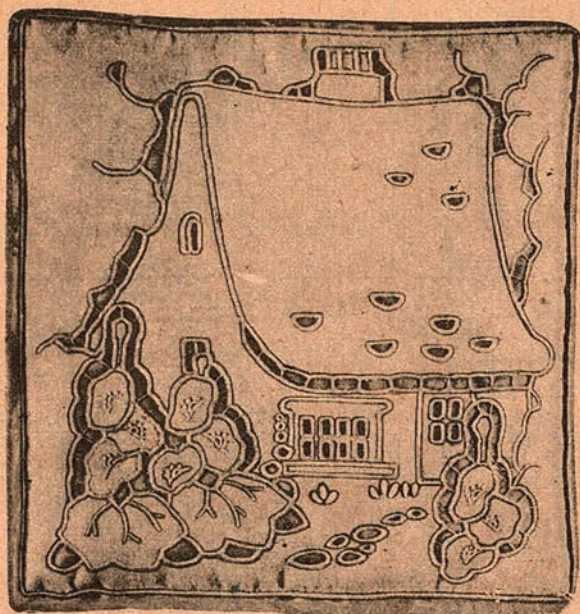
Family Stereoscope and 25 Views



No. 6362.—For entertainment and educational purposes there is nothing to equal the family stereoscope. No home is complete without one. A picture is placed on the holder which adjusts to your vision, and when you look through the powerful lenses, you are transported, as it were, to the very scene of the picture.

1918

Unusual Small Cushions



"DREAM COTTAGE" IN LINEN

For the background, a firm medium-weight linen, a little off white, may be chosen with good taste. The pictured model shows very clearly just what the embroidery will look like when finished. The dark spots in the photograph are the underlay of rayon showing through the cut-out portions.

Only one type of bar is used,

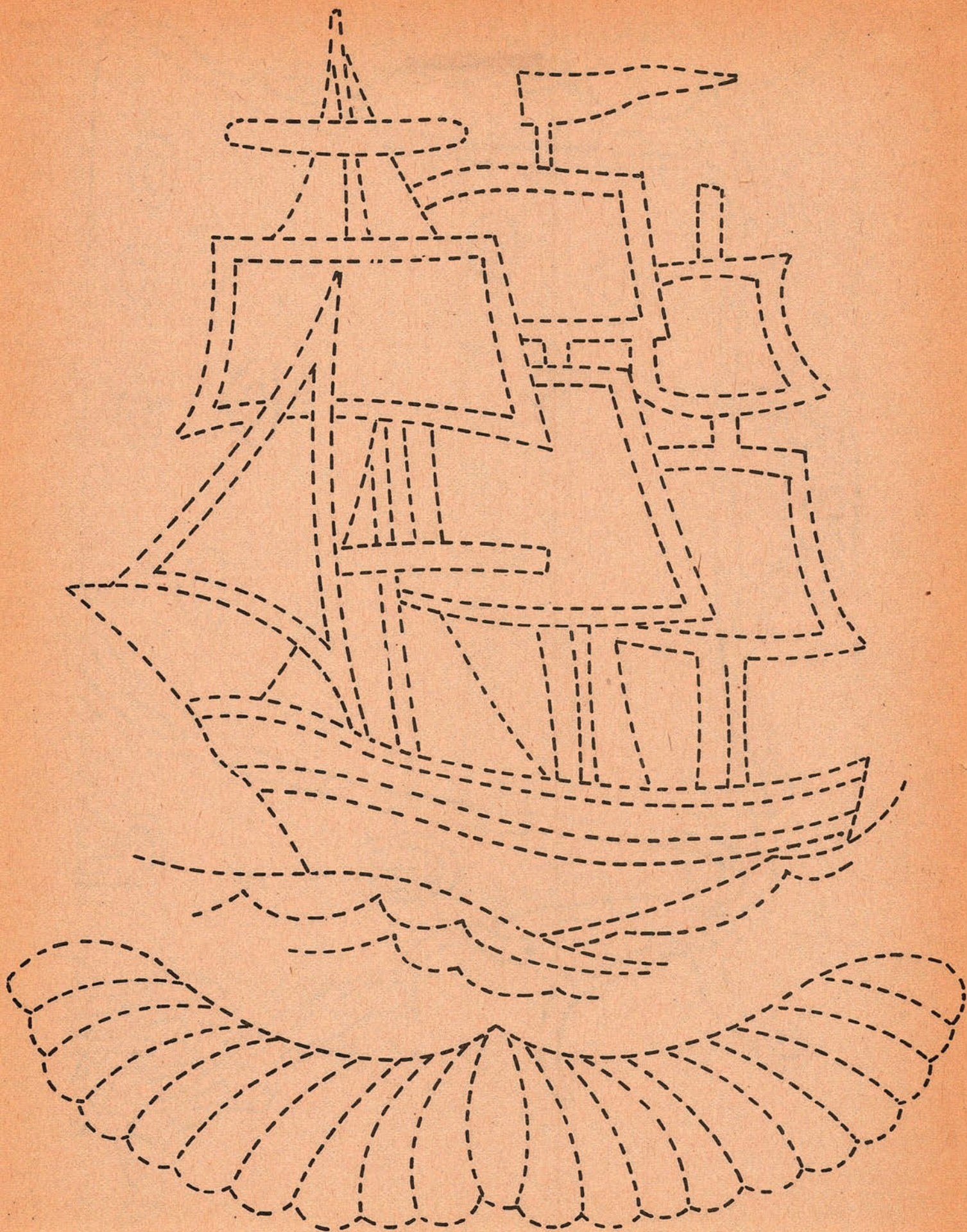
and that the "simple" kind, that has no branches at any point. These bars are wrapped instead of buttonholed, forming a lacy setting against which the outlines of the design stand out in relief. Lay foundation-threads as for ordinary bars, and wrap them with the working-thread in the process of construction by passing the needle, eye-first, over and under the foundation-threads on the surface of

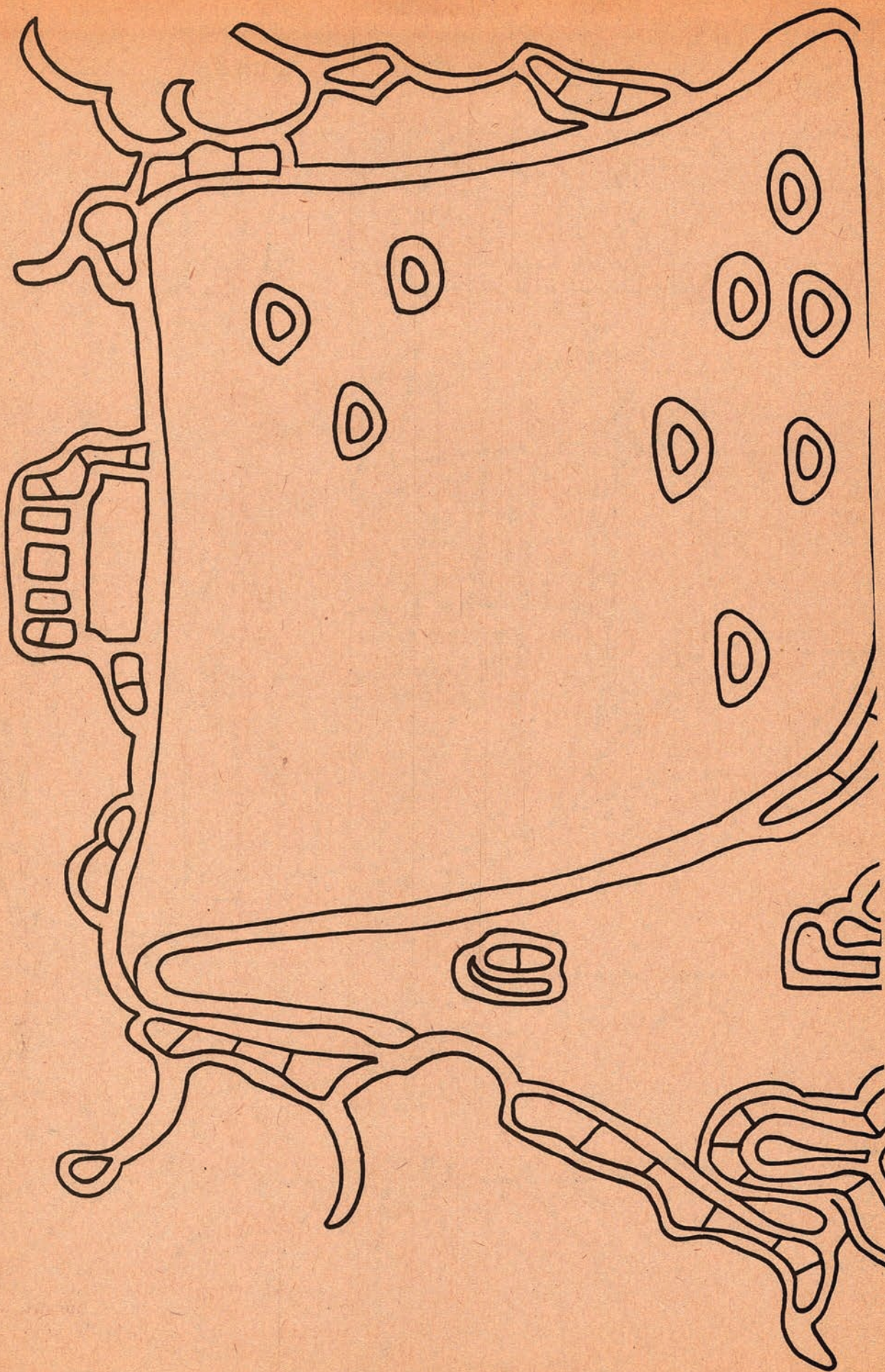
the fabric till they are covered closely with wrapping-stitches. Take a stitch into the linen to secure the bar and continue to the next, proceeding as before. Before buttonholing the edges of the design, study them, and button-hole first those that are broken or overlapped by other lines. Then, when the overlapping lines are buttonholed, it will be very easy to take a stitch or two into the ends of the broken lines, securing, covering and strengthening them. Satin-stitch is used for the little flowers under the window; French knots for stamens of the hollyhocks; outline for the midribs and veins of the hollyhock leaves and for the markings on the house. The small hollyhocks and the flagstones should be buttonholed and the fabric cut away just as it is elsewhere.

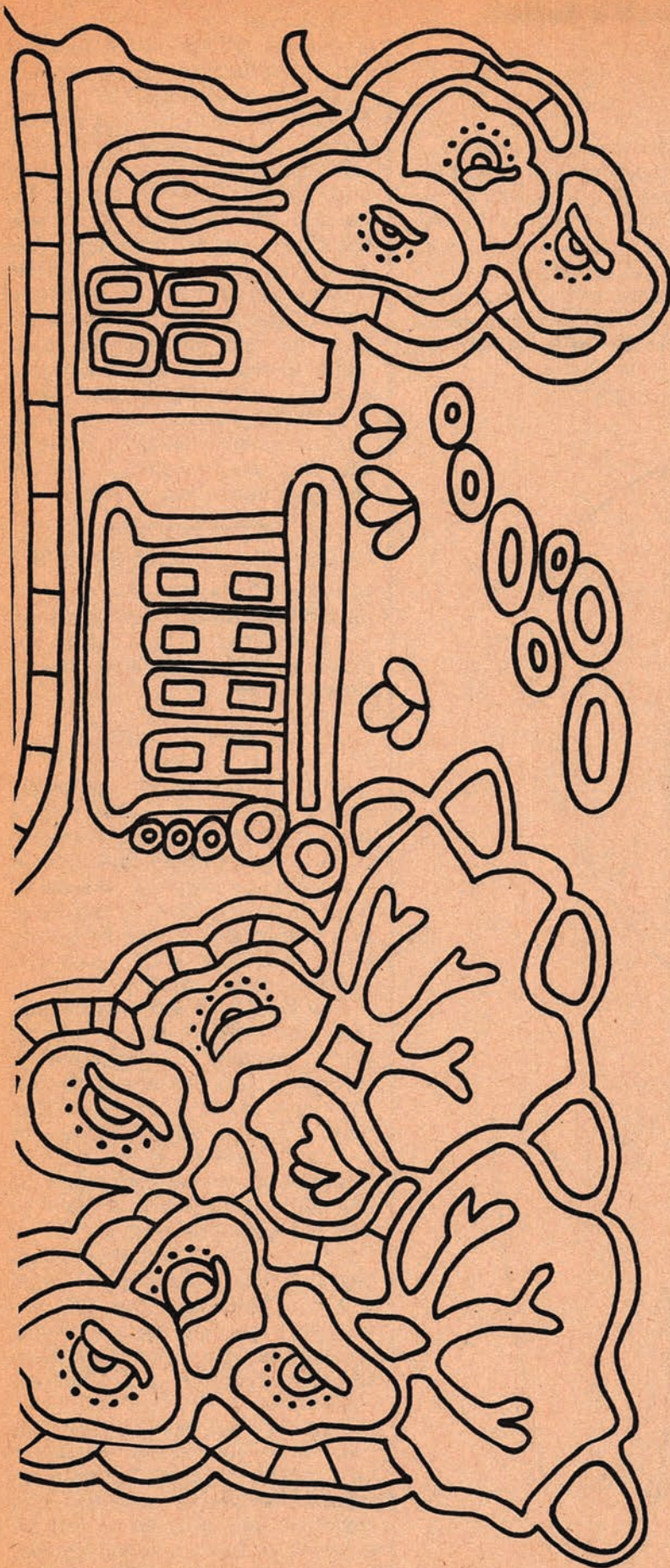
When the embroidery is finished, cut the linen away from beneath as indicated, taking care not to clip the ends of the bars or the purl edge of the stitches. Press under a wet cloth to shrink the fabric and trim off all threads along the edges.

To make a boxed cushion, cut a back of plain linen the same size as the front, and cut a band of linen forty-eight or more inches long and two and a half inches wide. Cut two other strips three-fourths of an inch wide and the same length as the wider band. Fold each of these narrow strips lengthwise over a medium-weight padding cord and baste together close to the cord. Baste one of the covered cords, with the cord itself toward the center, to the upper side of the cushion-top, and stitch all around. Seam the other cord to the bottom edge of the boxing band. Then seam the corded edge of the top to the uncorded edge of the band, and seam the band together. Join the other edge of the band to the back of the cushion. Stitch close to the band and leave the top or bottom of the cushion open for stuffing. Turn the corners of the open side, however, when stitching. When the stuffing is complete, the open back edge may be turned in and blindstitched close to the cord. A boxed cushion may be made in the same way, omitting the pi-

Continued on page 40







Clocks for Stockings



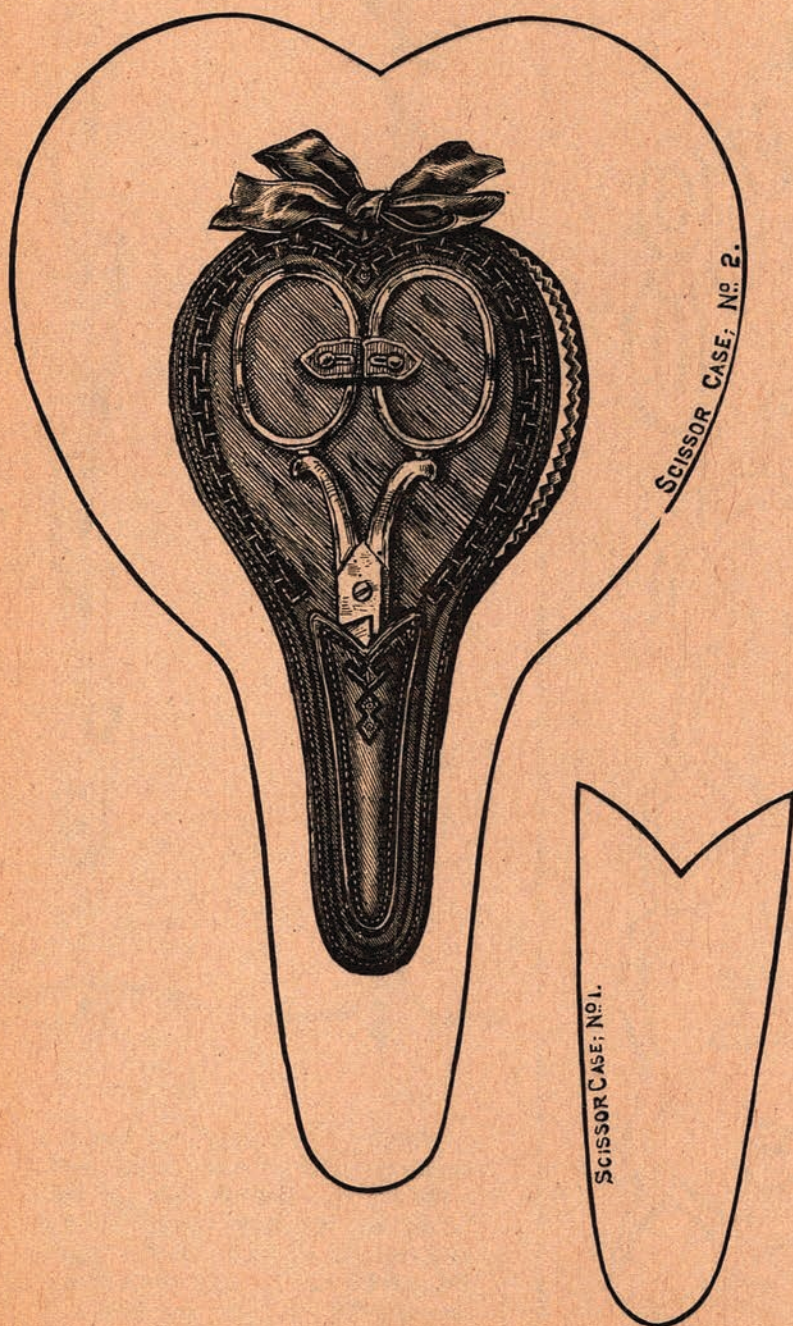
Clocking stockings has become quite popular with the ladies, and, having a number of calls for patterns, we insert two very simple and effective ones on this page. Be careful not to draw the stitches too tightly, and use the best silk or linen floss.

Needlebook and Scissors Case

MATERIALS: Maroon velvet and blue silk, blue and canary-colored floss, white flannel, $\frac{1}{4}$ yard, blue ribbon—No.4—small pair of scissors, and two fancy buttons.

Cut four pieces of cardboard like pattern; cover two with silk, and two with velvet; make a Grecian pattern round the edge on the velvet sides, and on one side sew the case for the points of scissors,

after which overhand a velvet and silk piece together; cut flannel the shape of pattern, fasten all at the small end, and tie with the ribbon at the other; make a band $1\frac{1}{2}$ inches long of velvet; buttonhole stitch the edge, and put a buttonhole in each end, and loop across the bows of the scissors with the buttons.



READERS' HELP NEEDED

Although we are fortunate in having all of the block patterns for the American Ships quilt as originally designed by Ruby McKim, we have been unable, so far, to locate the block descriptions and information which goes with blocks No.10, 11, 12, 14, 15, 31 and 33. If anyone has these descriptions in her personal collection, we would be most grateful if you would have them photocopied and send to the editor, so that we may present this quilt series intact. The address of our editorial office is [Box 338, Chester, Mass. 01011] Please mark "American Ships" on the outside of the envelope, so that it will receive our immediate attention.

UNUSUAL SMALL CUSHIONS

continued from page 36

ping cords. Baste a square of colored material to the top of the pillow so that it will show through the openings.

THE "BETSEY BELLE"

Our "Betsey Belle" was lovely in soft green rayon quilted with a slightly darker shade of green sewing-silk, but if green does not fit into your color-scheme, she would be just as attractive in any color you prefer, and would fit beautifully into any room where a quilted cushion could be used.

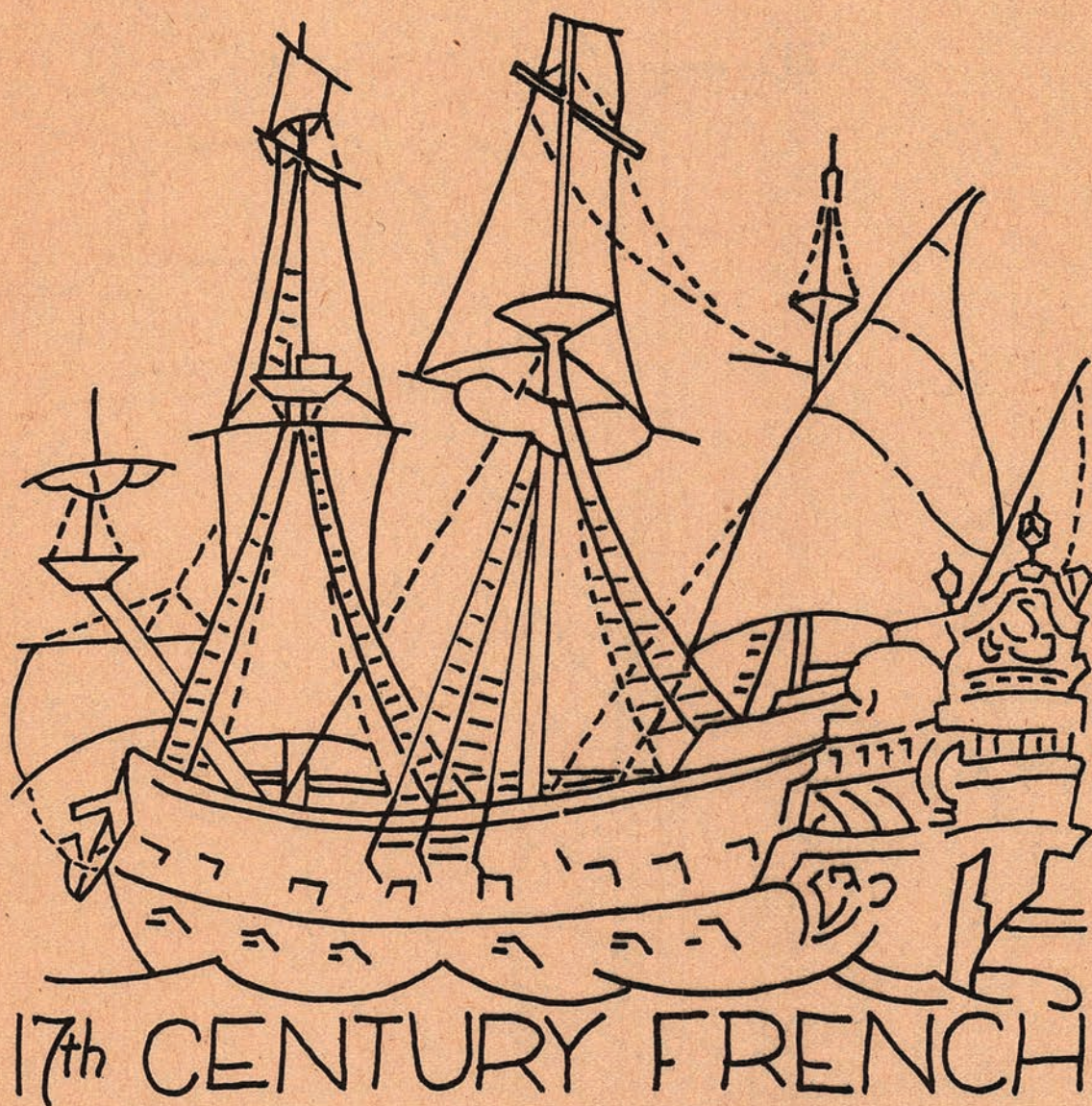
Lay the rayon top on a flat surface, and cover it with a thick layer of wadding, basting securely. Over this place the muslin design, and baste again to prevent slipping. Using a double thread of silk, quilt through all three thicknesses from muslin back, drawing the quilting threads a bit taut to secure a slight puffiness.

Since quilting should always begin at the middle of a design and spread outward from this center, quilt the ship first, beginning approximately at her center. Then add the shell-like units that enclose her.

Remove the bastings and cut out the circular form, cutting a back just like the front from plain rayon. Cut boxing band and cord coverings and proceed as for the cutwork cushion, seaming top and bottom together with corded bands.

American Ships Quilt

by Ruby McKim



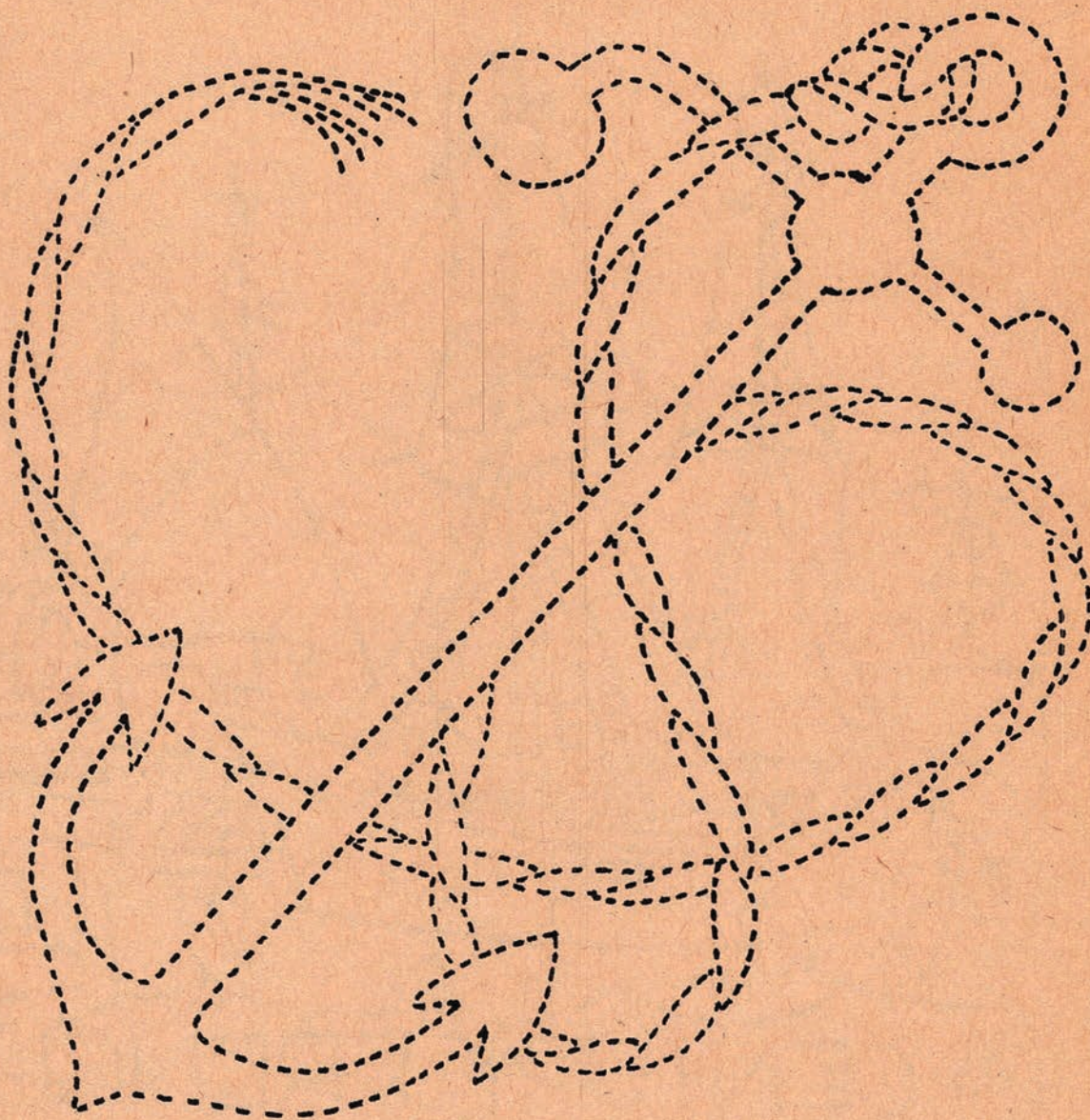
BLOCK NO.3

This magnificent example of ship-building suggests the heights to which France attained during the rule of Le Grand Monarque Louis XIV. This is a much simpli-

fied reproduction of perhaps the "Solid Royal" which carried 108 guns, weighed 1,940 tons and was exquisitely embellished with carving, color, gilding and tapestry. Court painters, such as Le Brun and the most talented sculptors of the century lavished their best

efforts on the King's Navy. But since you are considering this for a thread picture, a very few ornaments and gunwales must tell the story of such splendor.

Trace this block as described before and embroider it with two strands of etching shade brown.



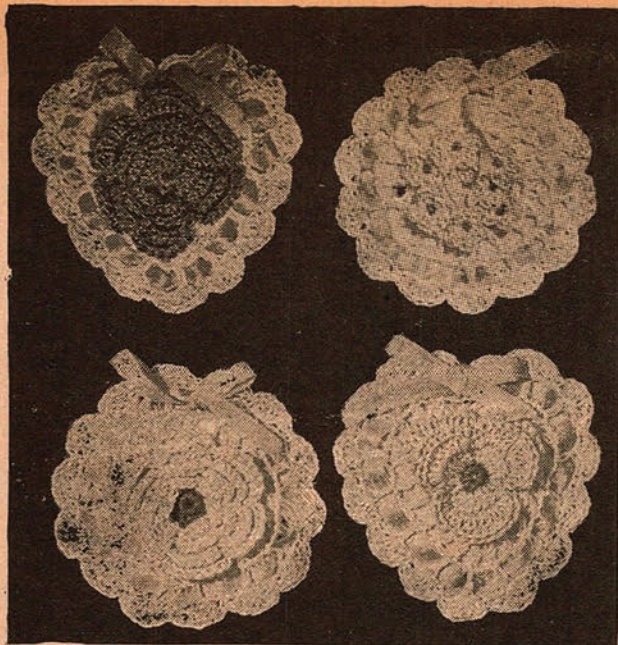
BLOCK NO.4

If you are making a full sized quilt, one exactly as shown in the beginning of this series, this anchor design will be traced onto 8 blocks. These blocks are all exactly 9 inches square with an egg-shell tint suggested for the ship etchings and either a deeper ecru or soft light blue for the quilted

blocks; that is the anchors, compass and cable blocks. Strong color contrast between the two materials used is not advised as one gets a single huge checkerboard sort of effect that is disquieting. The embroidered designs have a much better chance at being seen and appreciated when the quilted blocks between are mildly harmonizing. Some makers even use

identical cloth for the quilted and embroidered squares with only the difference in work supplying contrast.

A quilting pattern may be traced like the others, through carbon, very lightly by laying this pattern underneath if the cloth is light enough and sketching the lines, or by making a perforated pattern that can be reused many times.



A Group of Dainty Sachets

By MRS. LIDA WOODWORTH

The foundation, back and front, is first made. For the circular sachets, using cream-white silk-finished crochet-cotton, commence with a chain of seven stitches, join.

1. Chain 5, (a treble in ring, chain 2) 7 times, join to 3d of 5 chain, making 8 spaces.

2. Chain 5, --a treble in space, chain 2, a treble in treble, chain 2, repeat from --around, making 16 spaces; join to 3d of 5 chain.

3. Chain 5, --(a treble in next treble, chain 2) 3 times, a treble in next space, chain 2, repeat from --around and join to 3d of 5 chain.

4. Same as 3d row.

5. Shell of 7 trebles in top of next treble, fasten with a double in top of next; repeat around, and fasten off.

Two of these circles are required for a sachet. One may of course, make them as much more elaborate as desired, using any of the many designs for medallions that have appeared, and of any shape. That described is very simple. If desired back and front may be joined when working the last row of shells, by taking into a treble of each, or the two may be laced together with narrow ribbon. In either case a tiny sachet covered with silk or fine

muslin, and interlined with wadding thickly filled with sachet-powder, is placed between, before joining. The perfume should correspond, so far as possible to the natural fragrance of the flower used for decoration, and the lacing ribbon should match the flower in color. Forget-me-nots, roses and pansies are especially pretty, but other flowers will occur to one.

For the forget-me-nots commence with a chain of 4 stitches, join; --1 double, 2 trebles and 1 double in ring, repeat from --until you have five petals on all, and fasten off neatly. Seven of these tiny flowers are used in one sachet, one in the center with six surrounding it, and "forget-me-not blue" is, of course, the most suitable color, although they are very pretty made of cream-white, pink, violet or other delicate tint. Thread a needle with yellow floss, rope silk, or the mercerized crochet cotton, catch into the center of the front of sachet, bring the needle up through one of the little flowers, make a French knot, and sew six of the flowers around the first, a French knot in the center of each. Lace back and front together with the sachet between and the

dainty little gift is completed.

PANSY

Make a chain of 4 stitches, join; fill closely with 12 doubles.

1. Chain 2, make 2 trebles in each double, join.

2. Make 2 trebles in each of 8 trebles, fasten down with a double between next 2 trebles; repeat around, shaping three petals.

3. (Chain 7, fasten between next two petals at the back) twice; turn.

4. Fill each loop with 1 double, 8 trebles and 1 double.

5. A double in double, 1 treble in each of 2 trebles, 2 trebles in each of 4, 1 in each of 2, a double in double; repeat over the 2d petal and fasten off.

Attach the pansy neatly to center of sachet and finish the latter as before. The pansies may be of any desired color, as may the roses; directions for the latter have been so frequently given and so explicitly, that it seems needless to repeat them.

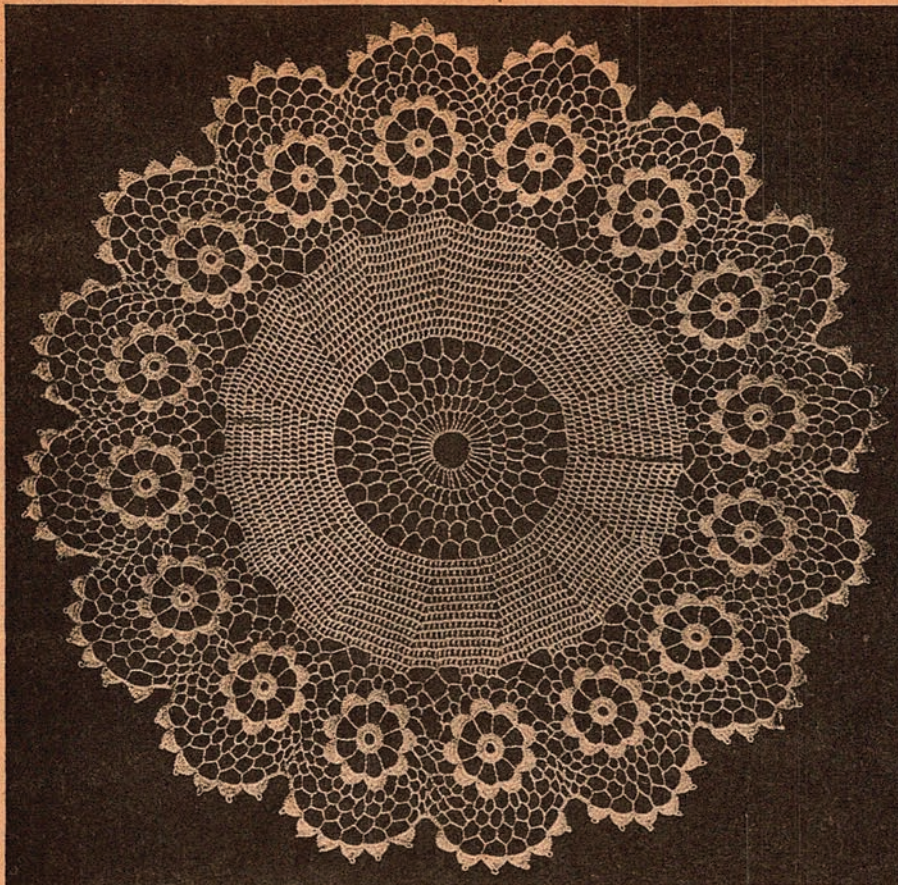
To make the heart-shaped foundation work as directed for the circle to 2d row.

2. Chain 3, a treble in space, chain 2, treble in next space, (chain 2, treble in next treble) twice, chain 2, treble in space, chain 2, 3 trebles with 2 chain between, in next treble, chain 2, treble in space, (chain 2, treble in next treble) twice, (chain 2, treble in next space) twice, chain 3, fasten where 1st chain started.

3. Chain 3, treble in space, (chain 2, treble in treble, chain 2, treble in space) twice, (chain 2, treble in next treble) 4 times, (chain 2, treble in space, chain 2, treble in treble) twice, (chain 2, treble in treble) 3 times, (chain 2, treble in space, chain 2, treble in treble) twice, chain 2, treble in space, chain 3, fasten where 1st chain started.

4. --Chain 2, treble in space, (chain 2, treble in treble) twice, repeat from --, chain 2, treble in space, (chain 2, treble in treble) 6 times, (chain 2, treble in space, chain 2, treble in treble) twice, (chain 2, treble in treble) 5 times, --chain 2, treble in space, (chain 2, treble in treble) twice, repeat from last --, chain 2, treble in space, chain 2, fasten down in stitch with 1st chain. These fastenings make the indentation of the heart.

5. Same as 5th row of circular foundation. Lace together and finish as directed.



Large Doily or Centerpiece

All-Lace Doilies in Crochet with Medallion Borders

BY

MARIE HAASE

The same medallion, differing only in size, is used for each doily, and the centers too, vary in size alone, the general effect being identical. Hence it will be seen that doilies of any desired measurement can be readily made or arranged. No.70 crochet cotton is a good size, with No.12 crochet hook, although a finer or coarser thread, with a hook that will carry it easily and smoothly may be used. The border is first worked.

For the larger doily illustrated, which is about sixteen inches in diameter, make a medallion as follows: Chain 11, join to form a ring.

1. Fill ring with 27 tr (ch 3 for 1st), join.

2. Ch 13, (miss 2 tr, a t tr in next,

ch 8) 8 times, join to 5th of 13 ch, 9 sp in all.

3. Fill each sp with 1 dc, 1 half tr, 3 tr, 4 d tr, 3 tr, 1 half tr and 1 dc.

4. Sl st over 4 st of petal, ch 9, miss 1, tr in next, ch 6, miss 1, tr in next, * ch 6, tr in 4th st of next petal, (ch 6, miss 1, tr in next) twice. Repeat from * around, joining last 6 ch to 3d of 9 ch, fasten off securely.

Make as many of these medallions as required; 16 will be needed for a doily the size of the model, but more may be added for a larger centerpiece. Join each to preceding, and last to 1st, by two 6-chain loops at top of petal, thus: Chain 3, catch in center of corresponding loop of petal to which you wish to join, chain 3, miss 1,

1 treble, join next loop in same way, and continue around. There will be 4 free petals outside and 3 free petals inside.

To fill in the center:

1. Fasten in loop of 6 ch at top of 1st free petal of medallion, on inside edge, ch 10, * (tr in next loop, ch 6) 6 times, a d tr in next loop and in corresponding loop of next medallion, no ch between, ch 6, and repeat from *, ending with a d tr joined to 4th st of 10 ch.

2. Sl st over 6 ch and to middle of next loop (or break thread and fasten in, as preferred) ch 13, * a tr in 3d st of next loop, 7 half sp (of ch 1, miss 1, 1 tr) over 3 loops, the last tr in 4th st of 3d loop, ch 8, tr in next loop, miss the 2 d tr and loop each side, t tr in next loop of next medallion, ch 8, and repeat from *, ending with a t tr joined to 5th st of 13 ch.

3, 4. All half sp, ch 4 for 1st, and join to 3d of 4 ch.

5. Same as 4th row, missing every 16th half sp; make the tr over 1 ch or in the half sp.

6 to 12. Same as 5th, missing 1 half sp less each row.

13, 14. Same as 4th row.

15. Sl st over 1 ch, ch 11, * miss 3 half sp, d tr in next, ch 7, repeat, joining to 4th of 11 ch.

16. Sl st to center of loop, ch 9, * d tr in next loop, ch 5, repeat, joining to 4th of 9 ch.

17. Same as 16th, beginning with 7 ch, 3 ch between d tr, join to 4th of 7 ch.

18. Same as 16th, with 2 ch between d tr.

19. Sl st over 2 ch, a quadruple tr (over 4 times) in each sp, no ch between; ch 6 for 1st quadruple tr. Fasten off securely.

For the outer edge:

1. Fasten in last free loop of medallion, ch 3 for a tr, * tr in 1st free loop of next medallion, (ch 4, tr in next loop) twice, (ch 7, tr in next) 8 times, (ch 4, tr in next) twice, repeat from *, joining last 4 ch to top of 3 ch.

2, 3. Sl st back to center of loop, and work same as 1st row, only making 9 ch instead of 7.

4. Work 2 dc over 1st 4 ch, 4 over next, fill each 9 ch with 1 dc, 1 half tr, 2 tr, 3 d tr, picot of 5 ch fastened back in 1st st, 3 d tr, 2 tr, 1 half tr and 1 dc, 6 scallops in all, 4 dc in next sp, 2 in next;

repeat; fasten off.

This completes the larger doily which, as suggested, may be easily increased in size by adding medallions to the border and making the center correspondingly larger.

For the smaller doily, about eleven inches in diameter, make the medallion thus: Chain 9, join.

1. Fill ring with 24 tr (ch 3 for 1st).

2. Ch 11, (miss 2 d tr, d tr in next, ch 7) 7 times, join to 4th of 11 ch, 7 sp in all.

3. Fill each sp with 1 dc, 1 half tr, 2 tr, 4 d tr, 2 tr, 1 half tr and 1 dc.

4. Sl st over 3 st of petal, ch 8, miss 1, tr in next, ch 5, miss 1, tr in next, * ch 5, tr in 3d st of next petal, (ch 5, miss 1, tr in next) twice, repeat from * around, joining last 5 ch to 3d of 8 ch; fasten securely.

Twelve of the medallions are required for a doily the size of the model, and they are joined by 1 loop instead of 2, as in the larger doily—the 1st of the 2 loops over top of petal on one side and the 2d on the other, so there will be 12 free loops on the outer edge and 10 on the inner, giving the curve.

To fill in the center:

1. Miss 1 free loop, counting from joining, fasten in next, ch 9, * (tr in next loop, ch 5) 6 times, d tr in next loop and in corresponding loop of next medallion, no ch between, ch 5, repeat from *, joining last 5 to 4th of 9 ch.

2. Sl st over 5 ch and to 3d st of next loop, ch 11, * tr in 3d st of next loop, 6 half sp, ch 6, t tr in next loop and in corresponding loop of next medallion, ch 6 and repeat from *, ending with a t tr joined to 5th st of 11 ch.

3, 4. All half sp, ch 4 for 1st, joining to 3d of 4 ch.

5. All half sp, missing every 12th sp.

6,7,8,9. Like 5th, missing 1 half sp less each row, as the center decreases.

10. All half sp.

11. Sl st over 1 ch, ch 10, * miss 3 sp, d tr in next, ch 6; repeat, joining to 4th of 10 ch.

12. Sl st to center of loop, ch 8, * d tr in next loop, ch 4; repeat, joining to 4th of 8 ch.

13. Sl st to center of loop, ch 7, t tr in next loop, ch 2, repeat, join to 5th of 7 ch.

14. Sl st over 2 ch, ch 5 for a t tr, t tr in each sp, no ch between, join to top of 5 ch and fasten off.

For the outer edge:

1. Same as corresponding row of large doily, only working 8 ch between tr around top of medallion 7 times.

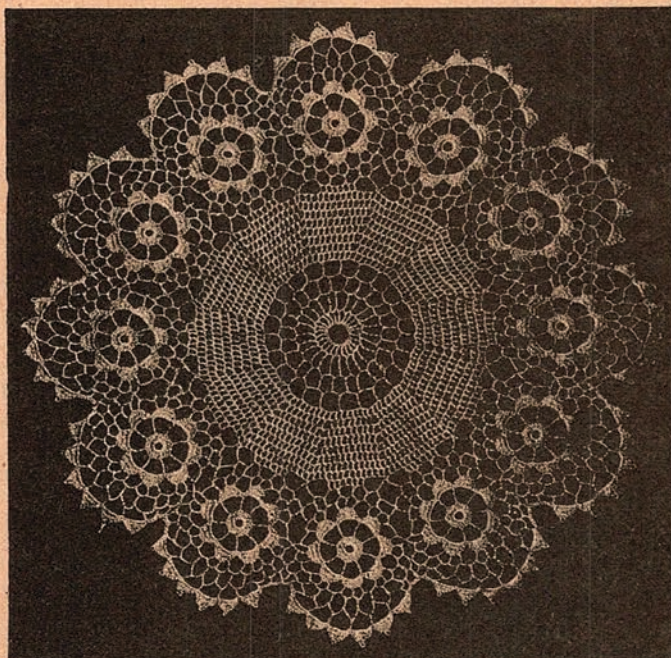
2. Same as 1st row, only working 8 ch between tr 6 times.

3. Same as 4th row of outer edge of large doily, making the little scallops of 1 dc, 1 half tr, 2 tr, 2 d tr, p, 2 d tr, 2 tr, 1 half tr and 1 dc. Fasten off.

Having made the two doilies illustrated, for which directions are given in detail, little difficulty will be experienced in arranging other sizes. For example, a doily of medium size, between the two shown, or about thirteen inches across, has medallions made like those of the smaller piece, but with 14 of them in the border instead of 12; the center is thus required to be correspondingly larger. Work as directed to the 1st decreasing row of half spaces, where every 14th space is missed, instead of every 12th in the small doily and 16th in the large one, giving one decreasing to each medallion of the border. Continue decreasing, in next row missing the 13th space, then the 12th working 11 spaces between the

decreasings, and so on for 6 rows in all, when you will have 8 spaces between. Do 2 rows without decreasing, then put in the openwork center, of 5 rows instead of 4, as in the small doily; the 1st 2 rows same as corresponding rows of small doily, the 3d like corresponding row (17th) of large doily then a row of triple trebles, 1 in each space, 1 chain between, finishing with a row of triple trebles, no chain between. There is simply a little variation made in accordance with the size of this center circle, which should lie flat and smooth. One can use a center of linen or net, if desired, with the border of medallions, and as many rows of the spaces as liked, or none.

A still smaller doily has 10 medallions in the border, joined as in the small doily illustrated; for the center work 1 row, all half spaces, then decrease by missing every 10th space, work 4 more rows, decreasing as directed each row, the 5th and last row having 5 half spaces between decreasings. The openwork center has first a row of double trebles, 1 in each 4th space, 5 chain between, then double trebles in each space, 2 chain between, and then a row of trebles, no chain between, fastened off.



Smaller Plate Doily

Bunnies' Easter Parade

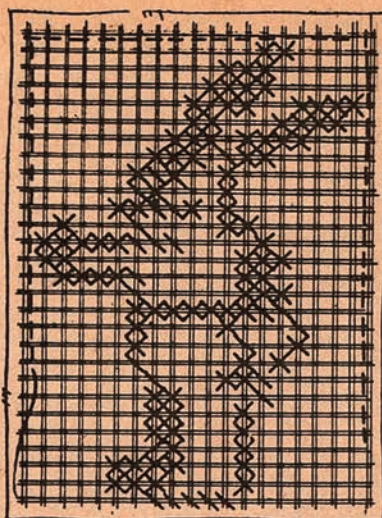


Figure 1

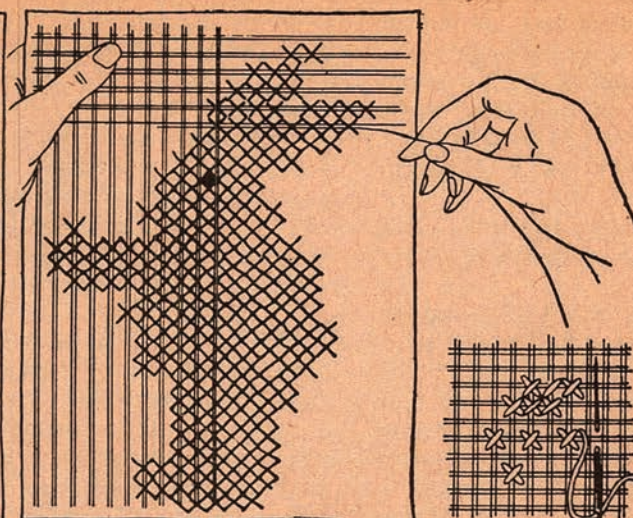
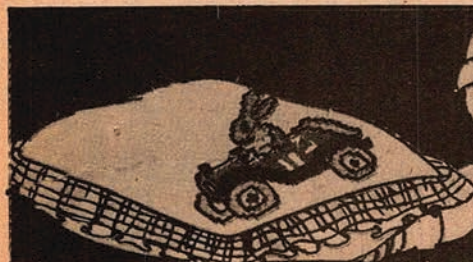


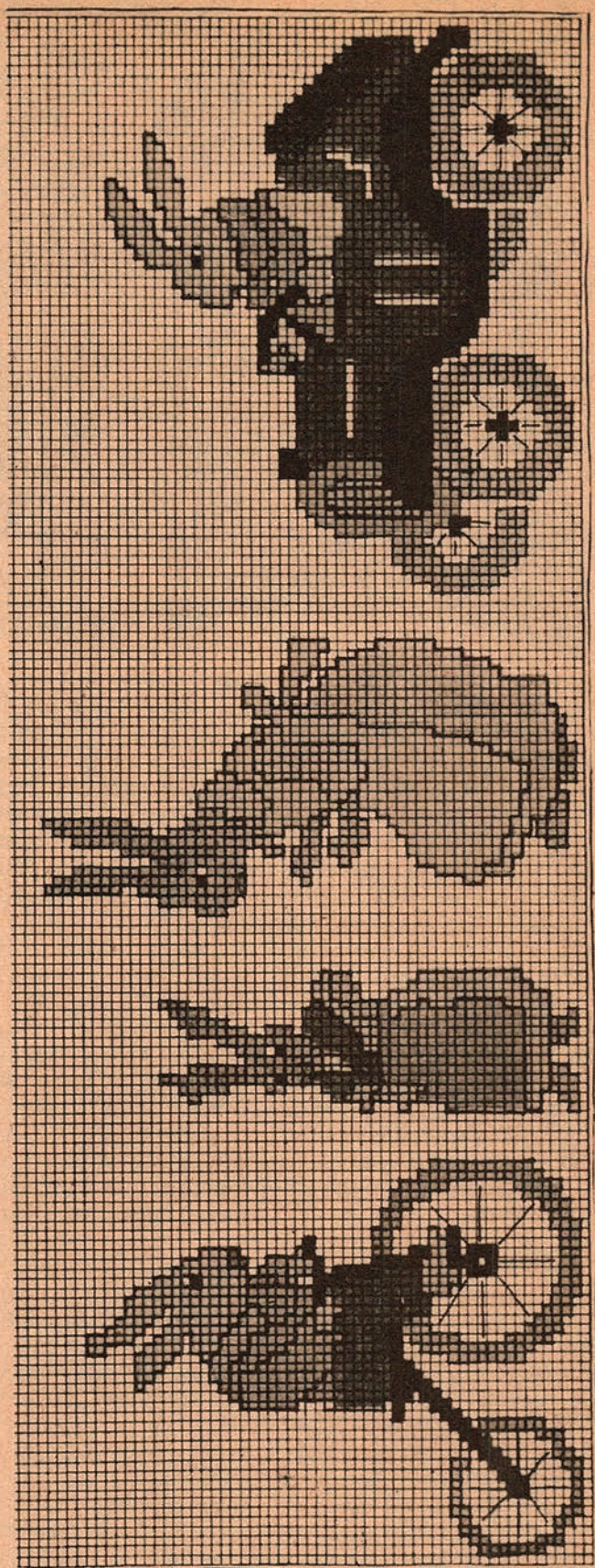
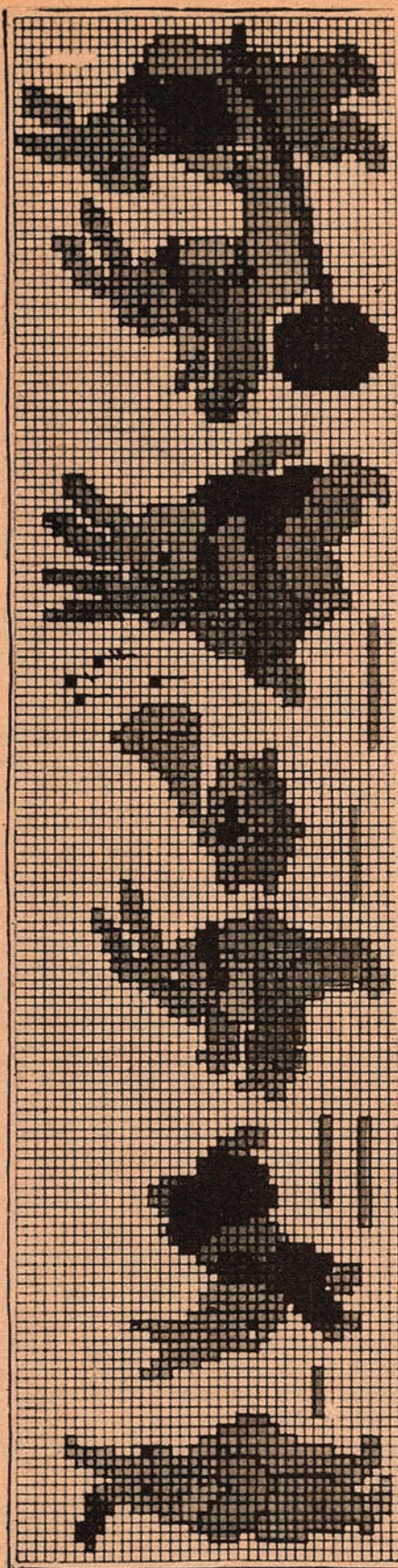
Figure 2

Bunnies riding, dancing and doing their daily dozen are all dressed up in their new Easter clothes, and will make bright bits of color on countless articles. Towels, bibs, rompers, cushions, bath mats, scarfs, and tray cloths are suggested in the sketches and are only a few of the many uses to which they can be put.

The two illustrations show how to copy the designs over cross-stitch canvas. Canvas comes in three sizes - 9, 12 and 15 squares to the inch. The bunnies copied over 15 squares to the inch will be about the same size as they appear here.

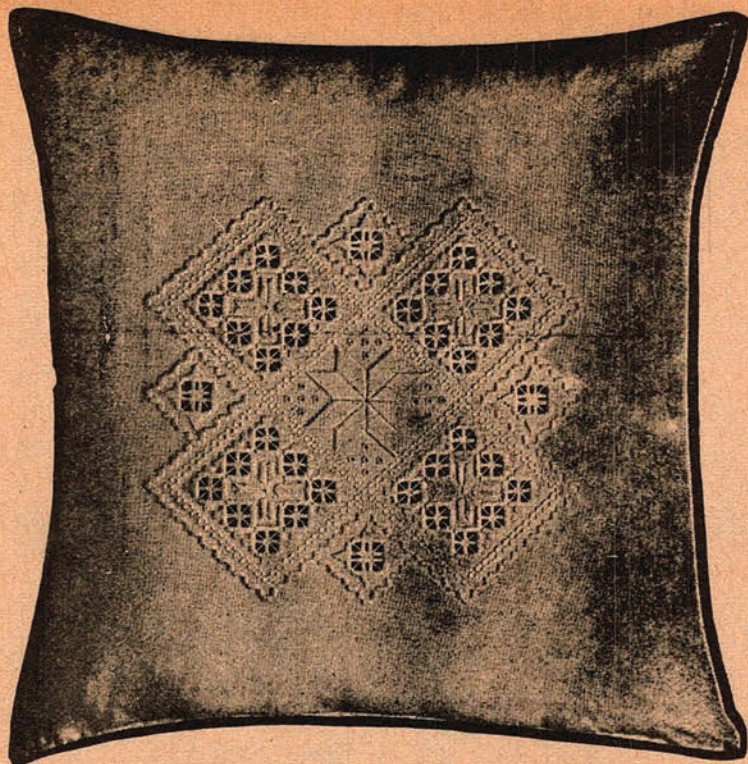
First count the number of squares in the design you wish to copy, then baste a piece of canvas with the required number of squares on your towel, bib or whatever the article is you are making. When the design has been copied with colored floss (Fig.1), the canvas is pulled away thread by thread (Fig.2), leaving the design on your material.





BUNNIES' EASTER PARADE

Couch-Pillow in Hardanger



For this attractive and serviceable pillow cover, a square of congress cloth or Hardanger canvas twenty inches square is required, or of the size wanted for pillow. Find the exact center of the square, and run a thread through both ways. If preferred, one may work on the "whole cloth" and cut the square when the design is completed. The canvas used for the pillow described is of medium weave, counting twenty-six threads to the inch.

Measure four and one-half inches (allowing an additional one-fourth inch for seam, in making up the pillow) along the center thread; bring your needle up through the hole on the line, lead up over four threads, put it down, bring it up again in the hole at side of first, put it down through hole at side of second, make another stitch in same way, which forms half of the first horizontal block; * count four threads out from the last stitch, bring the needle up through fourth hole, put it down through the hole where it last went down, and proceed to make four more stitches exactly like this, side by side, forming the first perpendicular block; bring the needle up through the hole where it last emerged, lead up over four threads,

put it down, and make four more stitches in same way for the horizontal block. Repeat from * twice, making three pairs of blocks beside the first half block; miss four threads and make another horizontal block in exact line with the last, turn and make three pairs of blocks toward the edge; * turn, make eight pairs of blocks across corner, a single block, then seven pairs upward, turn and make seven pairs downward; repeat from last * around, ending with three pairs and a single block covering the four threads between the two horizontal blocks. Now finish the first half block with two stitches on the other side of line, and work three pairs of blocks upward, which will give you again two horizontal blocks, with four threads between, and form the small point between corners.

Make the other three small points in same way; miss four threads from the fourth horizontal block in the first row of outlining, counting up from point, make a horizontal block, then, turning downward, make three pairs of blocks, and work the same upward, the last horizontal block coming in line with the fourth on other side, with four threads between.

In each small point of diamond thus outlined, work as follows: Count up six threads along the center line above the first horizontal block; bring needle up through, lead up over twelve threads and put it down; bring it up again in second hole (missing two threads) above where it first came out, and lead over ten threads, then over eight and over six, in same way, making four stitches of different lengths; * now work a block of five stitches over four threads, then a perpendicular block, as when outlining (five stitches over four threads), a stitch over six threads, then over eight, ten and twelve, again over ten, eight and six, and repeat from * around, finishing the first point with stitches over six, eight and ten threads.

When the embroidery is completed (it is always better to do this first), cut along the edge of the blocks and draw out the threads, leaving the threads at edge of point each side; weave these to form two bars, over and under, back and forth, carry a working thread from outer corner of square across the space to the small square of threads in center, fasten and twist back. Do this in each corner.

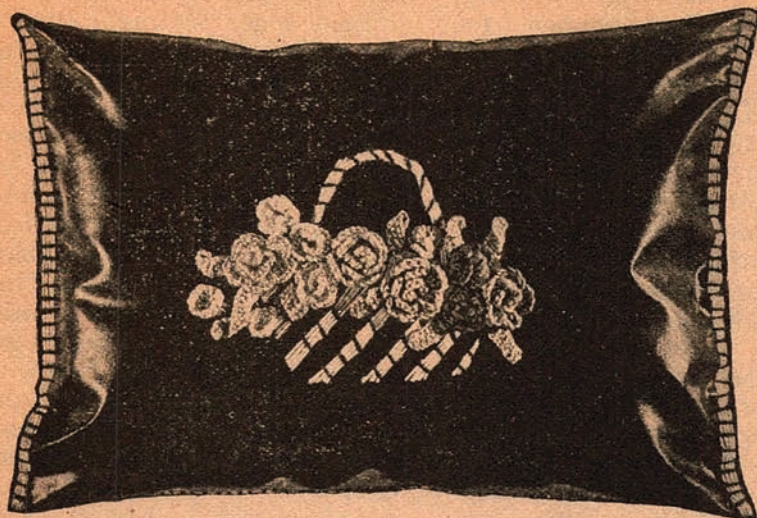
Count up seven threads from the first horizontal block at point of corner; make a single horizontal stitch covering four threads, a perpendicular stitch, a horizontal stitch and again a perpendicular stitch, cornering to the first stitch; this gives a tiny square of four threads, surrounded by four single stitches, make fifteen of these tiny squares, following the block outline, across corner, turn and work forty-two across to opposite corner; turn, make fourteen, turn and make forty-one, the last cornering to the first. Now count up eight threads from the horizontal block at point of next corner, and repeat the lines of squares, crossing to opposite corner and intersecting the first lines.

Count up eight threads from the square at point of corner and make a block of five stitches over eight threads; this block will be four threads from the third square on each side. Make a block of four stitches over four threads, keeping

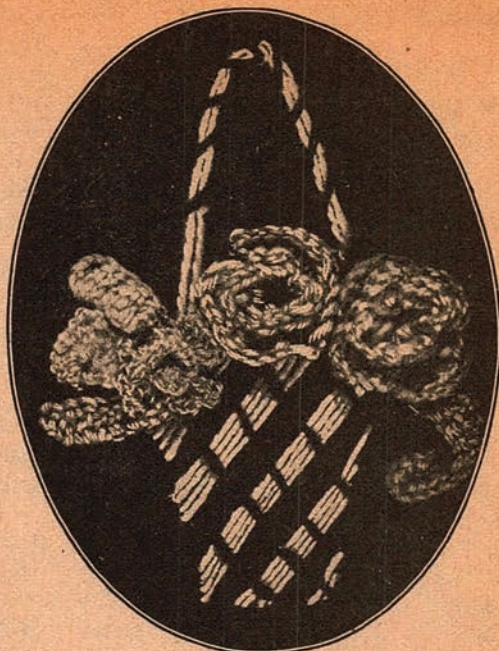
Continued on page 50

Library Set with Novel Decoration

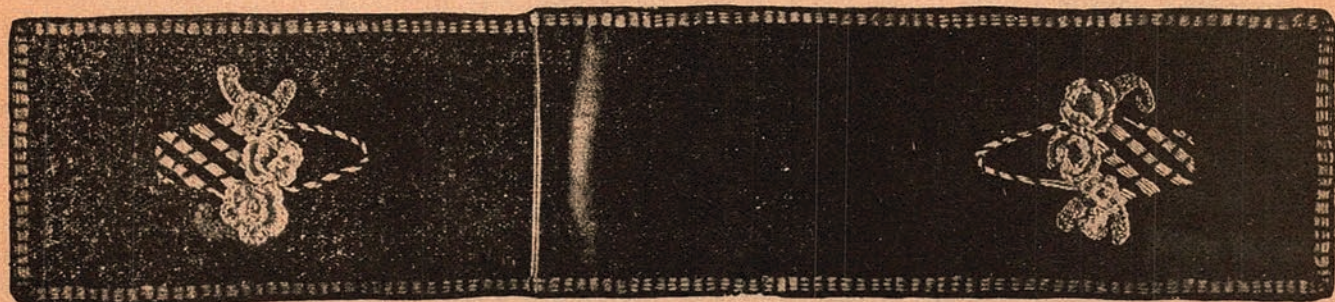
By EMMA L. BOARDMAN



The Pillow



Detail of Scarf



The Desk-Scarf

The yarn-flower fad has entered an entirely new decorative field, in which it will appeal to all who delight in extreme novelties. As a foundation for the unique library-set presented, black, enamel-cloth was chosen. This resembles pebbled leather, is very lustrous, and may be wiped off, should such cleansing be found necessary, with a damp cloth. The centerpiece, finished, is of generous size, thirty-two inches in diameter, the desk-scarf is nine by fifty-six inches, and the oblong pillow of the usual size, sixteen by twenty-two inches. Fifty-six inches of the enamel-cloth, which is one and one-half yards wide, will be sufficient for the set, and the decorating is done entirely with yarns. One skein each of black and white will be more than sufficient for the borders and flower-baskets, and the flowers and leaves are done with all the odds and ends of colors you may have, or are able to beg of your friends. Sometimes when there is not sufficient of one

color or shade to complete a flower, another shade is combined with it; no attempt at naturalness of coloring is made, pink, blue, purple, red, brown, yellow, and even green are used, the arrangement of no two baskets being the same; yet while at first consideration the decoration would seem necessarily crude, it is not so, but striking and effective.

For the border, which is added after the flower-filled baskets have been put in place, and the pieces lined with heavy unbleached sheeting, or cotton twill, the edge of which is turned under and basted to the enamel-cloth, not taking the stitches through, use several strands of the white yarn, four for the centerpiece and pillow-ends and three for the scarf, carrying them along evenly, side by side, and working over them with the black yarn in blanket-stitch, which is, as you know, the simple buttonhole-stitch taken a little distance apart one-half inch on the centerpiece, in the present in-

stance, and three-eighths inch on the scarf. These stitches serve to hold the strands of white yarn nicely in place.

The flower-baskets are formed of four strands of the white yarn, laid diagonally and held in place by cross-stitches of the black yarn, the length of the strands varying according to the shape of the basket. The basket used on the scarf, one at each end, is taller and narrower than those on centerpiece and pillow, the latter the largest of all; but they are made in the same way. One might cut a basket of paper, of the shape desired, and trace the outline lightly with a pencil, or work over the paper itself, afterward pulling it away; by this method one could be quite sure of getting a well shaped basket, of uniform size. The handles are formed of two and three strands of the white yarn, two for the smaller baskets of the scarf with stitches of black laid across.

When the baskets are completed
continued on following page

Couch-Pillow in Hardanger

continued from page 48

the upper edge on a line with the large block; cornering to this make a perpendicular block of four stitches, over four threads, then a block of five stitches over eight threads, and again the small block; make a horizontal block of thirteen stitches over four threads to outline the third side of square, work fourth side like second, and finish the first side with a small block. This completes one square; first, second and third sides of second square are like those of first, and fourth side is like third. The first large block of second square corners to the second large block of first. The third square is like first, fourth like second, and so on, making eight squares in all, the large blocks cornering. This will leave a cross-shaped space of plain material. Find the exact center of this and make a cross over four threads each way, the stitches following the straight thread; two threads from the end of a stitch, in exact line with it, bring the needle up through, lead slantingly over four threads (making the slant by missing four threads), put it down, bring it up again in hole next to first, put it down in hole next to second, and continue

until you have eleven stitches, forming one half the "arrow-head". Bring the needle up through same hole where it last emerged, and repeat to make the other half, the midrib of both coming in the same holes. Make three more sections in the same manner.

Cut along the inner edges of the block, outlining the small squares, leaving four center threads to be woven for bars; weave these as directed, under and over, back and forth, carry a thread to each corner, and twist back. Work the four corners in this way.

Find the exact center of the pattern, which will be the center of middle division. Bring the needle up through, pass over two threads, put it down, up through center hole again, over two threads, down through hole next to where it last went down, and repeat around, drawing the thread tight enough so that the center hole is enlarged and an eyelet formed. Bring the needle up through the hole in exact line with center of eyelet, lead over two threads, put it down, up again through hole next to first, lead over three threads, and continue, making each stitch one thread longer, until you have seventeen stitches, the last taken over eighteen threads, which is the wid-

est part of the point; now decrease to the stitch over two threads, making each stitch one thread shorter, slanting from the straight side and working the other edge straight. Make the other point of this section in the same way, the stitches on the slant coming in the same holes as the first. Each of the remaining sections is worked as described, two points to each section, forming an eight-pointed star. Counting eight threads from the midrib between two sections make an eyelet, as before; four threads below this make another (not counting the threads over which the eyelet is worked), another four threads below this, which should come eight threads above the little outlining square at point. Work an eyelet four threads to right and to left of the second of the three eyelets; fill each corner between sections in the same way.

This design may be very easily arranged as a border for a tea-cloth or scarf-end, with doilies to match. If the pillow is wanted more elaborate, outline a space across each corner and run in a line of the squares such as are used in each corner. Over a foundation of colored satin the cover is not only very lovely, but is serviceable, since it will stand repeated laundering.

Library Set with Novel Decoration

Continued from preceding page

the flowers and leaves are crocheted and caught in place. Different yarns may be used, as well as a wide range of colors, German-town, Shetland floss, and so on, as one happens to have, but the heavier wools are more effective as a rule. Taking for description the basket used on one end of the scarf, of which a detail is shown: For the rose at the right, deep pink was used. Make a chain of 4 stitches, join.

1. (Chain 3, fasten in ring) 4 times, fastening last chain where 1st started.

2. Fill each loop of chain with 1 double, 4 trebles, 1 double.

3. (Chain 4, fasten between petals, letting the chain pass at back) 4

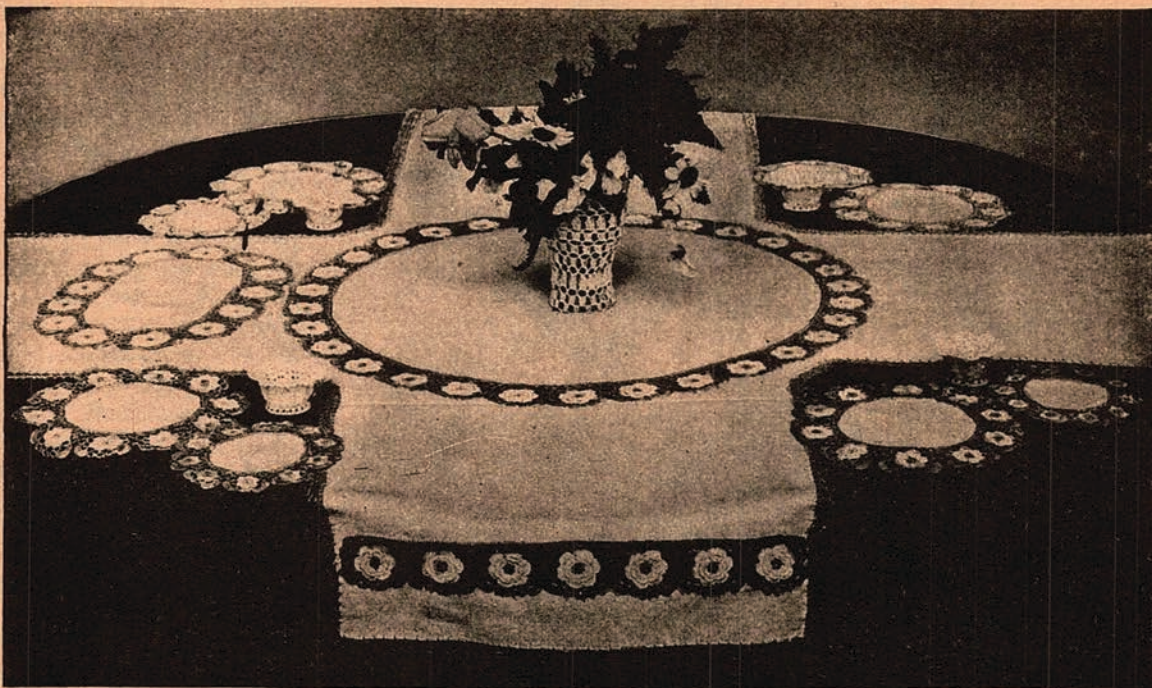
times.

4. Fill each loop with 1 double, 6 trebles, 1 double.

The second rose is of light blue the center of one shade and the outer row of another, because there were the two bits of yarn to be utilized; the third, of pale yellow, is done with a finer wool, as is the fourth, of cream-color, which has but two petals in the outer row because it is fastened under the third rose. The first curled leaf at the right is of medium green; make a chain of 16 stitches, turn, miss 3, a treble in each following stitch. Fasten under edge of petal of rose at the right, turn it, and catch the end down. The two leaves at the left are of lighter green, and begun with a chain of 9 stitches; miss 3, a treble in each stitch. The leaves

are all made in the same way, varying slightly as to length. The roses may be three, four or five-petaled, and are made to vary in size, even when yarn of the same quality is used, by drawing out the stitches to greater or less length.

There is really a wide and pleasing opportunity for the exercise of individual taste and genuine artistic talent in this class of decoration. While it is difficult not to get a good effect, in a general way, it may be greatly added to by a harmonious arrangement of colors. The making of the flowers affords pleasant "pick-up" work, and when a sufficient number are ready for application, with the leaves, it is a simple and interesting study to arrange them in a way that will give the best effect before catching them in place.



DUTCH LUNCH SET

Table Cover and Mats

Made of heavy natural color linen, best quality, worked in blue and white. Use Cordonnet No. 30. Made in shape of Maltese Cross.

Rose: Center in blue ch 5, join, ch 3, tn.

1st ROW: 11 t in 5 ch.

2nd ROW: Ch 3, sk 1 t, 1 dc, rp ro 5 times, cut.

3rd ROW: Petals in white: 1 dc, 4 t, 1 dc in 3 ch. Make 5 more petals.

4th ROW: 1 dc in dc back of the last petal, ch 5, 1 dc in next dc, rp 5 times.

5th ROW: 1 dc, 5 t, 1 dc in 5 ch, make 5 more petals.

6th ROW: 1 dc in dc back of last petal, ch 7, 1 dc in next dc, rp 5 times.

7th ROW: 1 dc, 8 t, 1 dc in 7 ch. Make 5 more petals.

8th ROW: Blue thread: 1 dc bet 2 petals, ch 3, 1 p, ch 3, 1 p, ch 3, 1 dc in 4th t of 1st petal, ch 3, 1 dc in 4th t of next petal, rp ro to the 6th petal, ch 3, 1 p, ch 3, 1 p, ch 3, 1 dc in 3 ch bet the two 1st p.

9th ROW: -- ch 3, 1 p, ch 3, 1 p, ch 3, 1 dc in ch 3 bet next 2 p, rp twice, ch 7, 1 dc in 3 ch, bet 2 p of 5th lp, tn, 10 dc under 7 ch, tn, ch 3, 9 t in 10 dc, ch 3, 1 dc in 3 ch bet 2 p of 5th lp, rp from --. Join 9th r of 2nd med to 1st med, ch 3 in 2nd lp, 1 p, ch 1, join 1 dc bet 2 p of 2nd lp, of 1st med, ch 1, 1 p, ch 3, 1 dc bet 2 p of 3rd lp, ch 3, 1 p, ch 1, join 1 dc bet 2 p of 3rd lp of 1st med, ch 1, 1 p, ch 3, 1 dc bet next 2 p,

rp.

Make 30 med for center.

Heading:

1st ROW: 1 dc bet 2 p, ch 5, 1 dc bet next 2 p, rp twice; ch 5, 1 dt in dc where 2 med are joined, ch 5, 1 dc bet next 2 p, rp ro.

2nd ROW: 7 dc in each 5 ch, rp 7 med for each end.

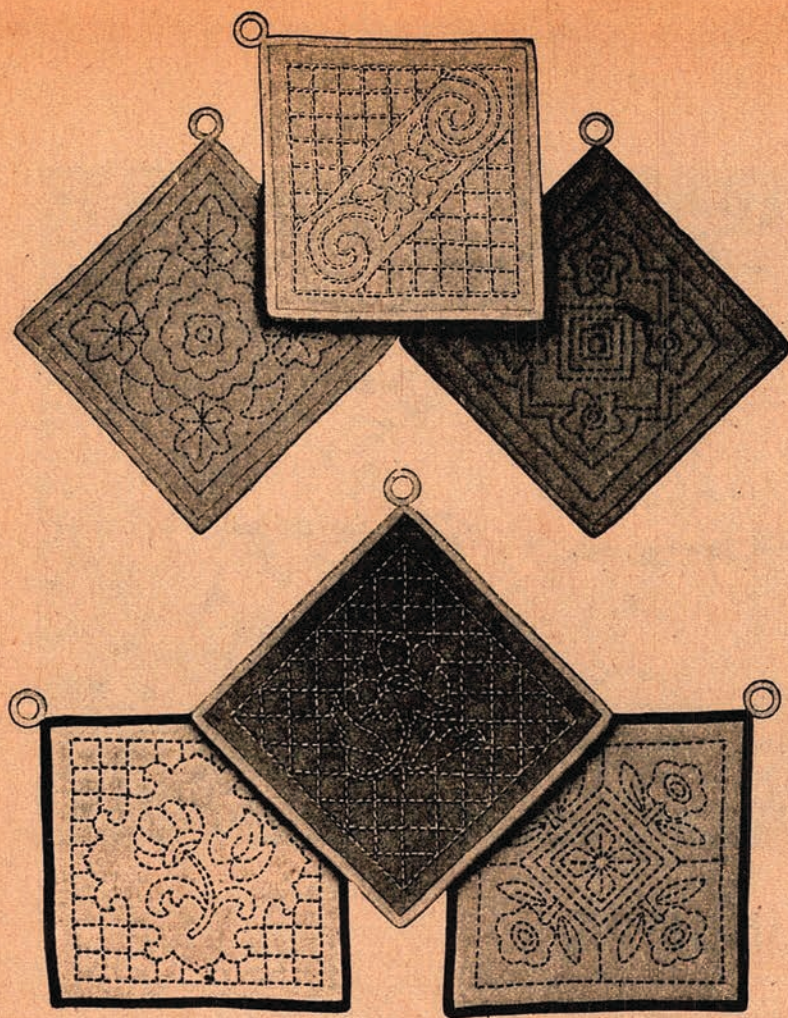
Border

1st ROW: Tn. hem $\frac{1}{8}$ inch, 1 dc in hem, ch 2, 1 p, ch 2, 1 dc, $\frac{1}{4}$ in. apart, rp ro.

2nd ROW: 1 t in 1 dc, ch 5, 1 t in next dc, rp ro.

3rd ROW: Ch 2, 1 p, ch 2, 1 dc in next 5 ch, rp ro.

Make tumbler med with 1 r of petals. Edge same as center.



Quilted Holders

Having Individuality and Charm

It's a funny sort of greeting
When you send a friend a holder,
For wishes warm go with it
That it keep your fingers colder!
Constance Vivien Frazier

The humble holder has long since been lifted out of its prosaic utilitarianism and converted into a bit of agreeable decoration without losing a whit of its usefulness. That does not mean that a holder must be elaborately constructed and decorated, for that would force it out of its natural element rather than add to its serviceabi-

lity; but in small and subtle ways the lowly lid-lifter has come into its own and out of the kitchen, right to the dining table when desired. Simple and dainty stitchery in suitable design have made this entirely feasible, and gift sets of such holders are worth the giving.

Made of Japanese crepe, interlined with cotton wadding, holders are practical because they may be laundered readily and because they provide ample protection for fingers, two essential qualities in any holder. Quilting of the simple and familiar sort

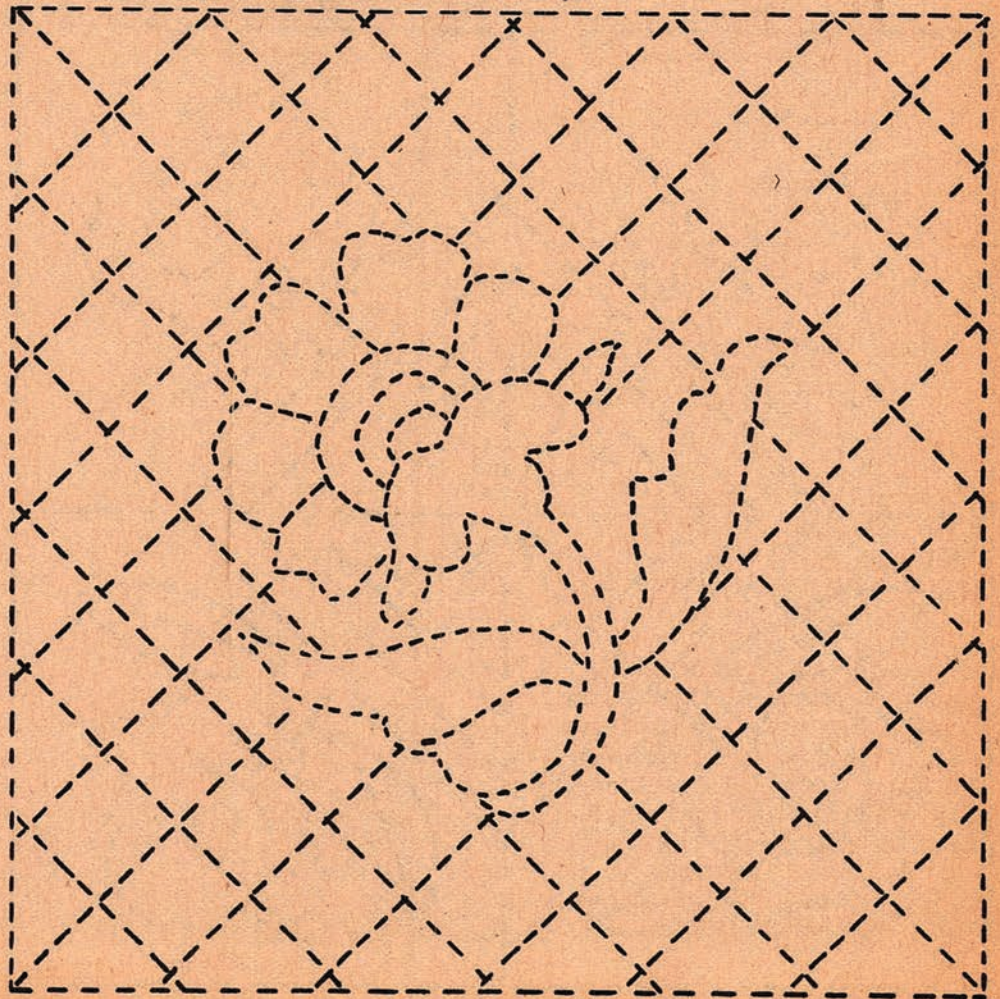
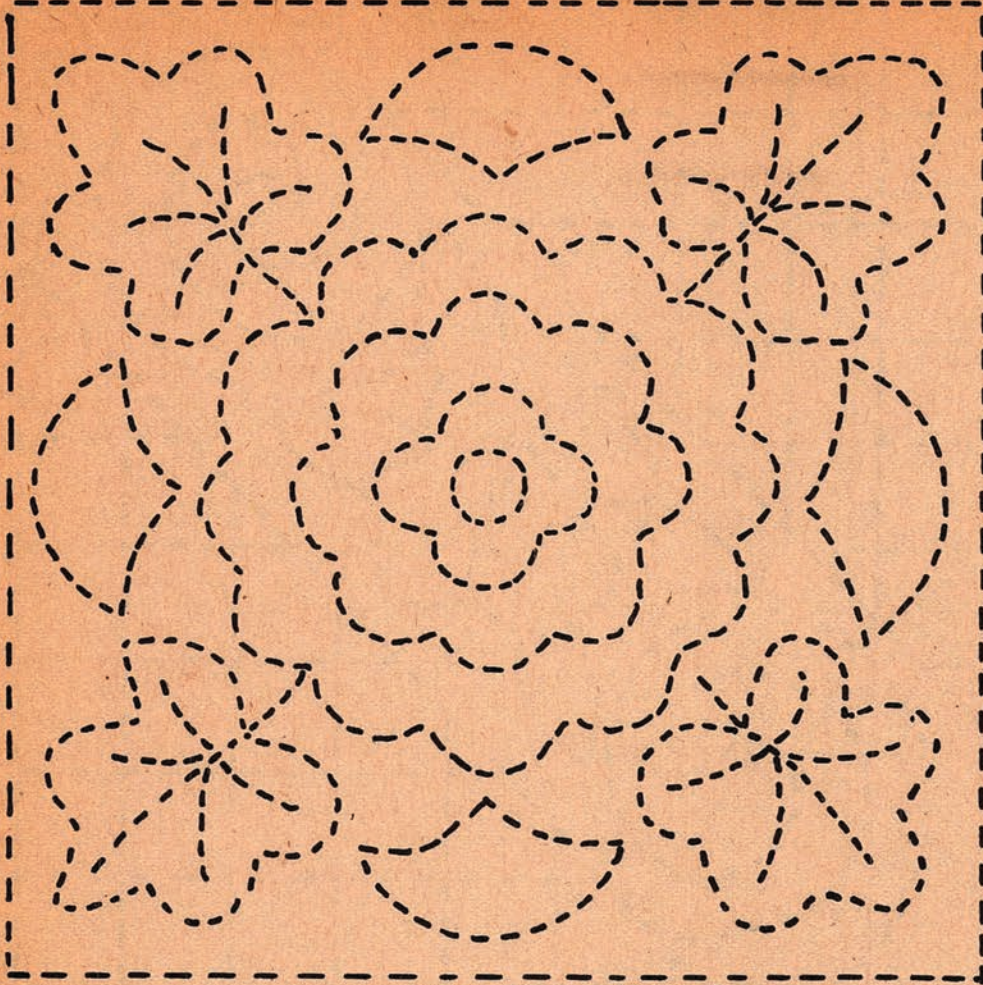
makes a charming and easily-accomplished decoration for these holders, and a half-dozen pleasing designs for this type of decoration are suggested here.

Each one of the models features crepe of a different color, and no two designs are alike. Of the upper trio, the center one is coral, quilted in white and finished with white bias-fold; the one at the left is green, quilted in black and bound with self-color bias-fold; the third is tan, quilted and bound with bright orange. In the second group, the holder in the middle is blue, quilted and bound with white; the model at the left is orange and that at the right is yellow, both quilted and bound with black.

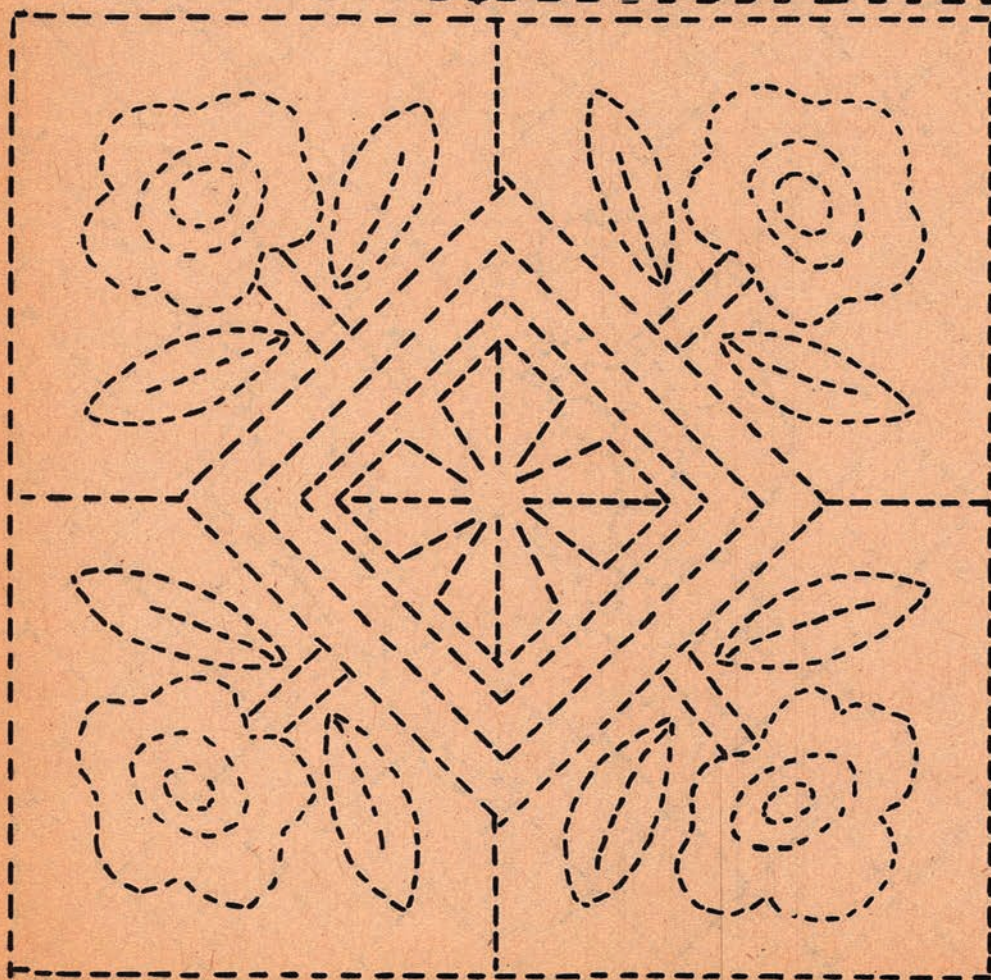
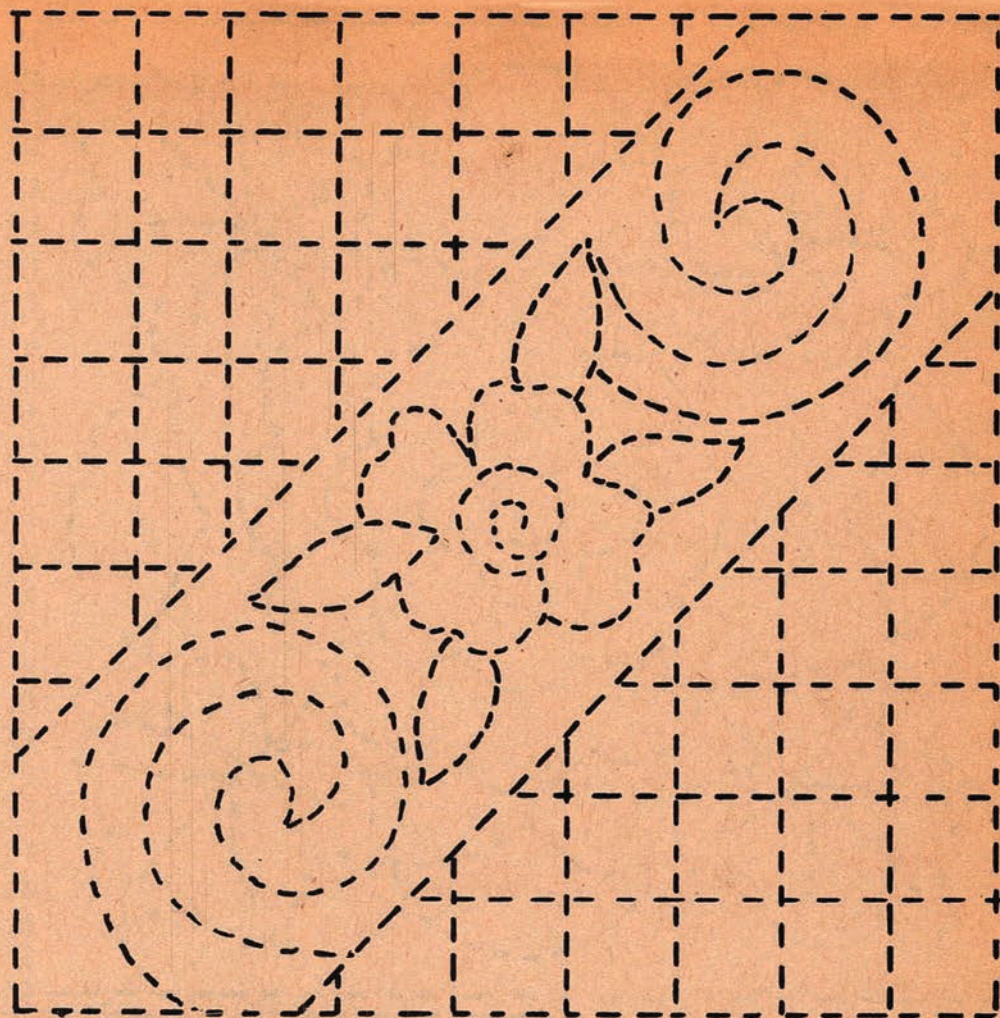
For the quilting, two threads of stranded floss are adequate. Cut from crepe two sections just alike in shape and size, the one for the front of the holder bearing the design for quilting, and the one for the back perfectly plain. Either cotton wadding or outing flannel may be used for the interlining. Put the crepe sections together with the padding material between, and baste all thicknesses together generously in all directions, to prevent slipping. Then run the lines of the quilting design, working through all thicknesses, and drawing the quilting thread a little taut to secure the slight puffiness that is so desirable in quilting. As with the more pretentious pieces of quilting, it is advisable to start work at the middle and work toward the edges of the design. Two threads of stranded embroidery-floss may be used for the quilting. This soft thread will blend nicely with the crepe fabric.

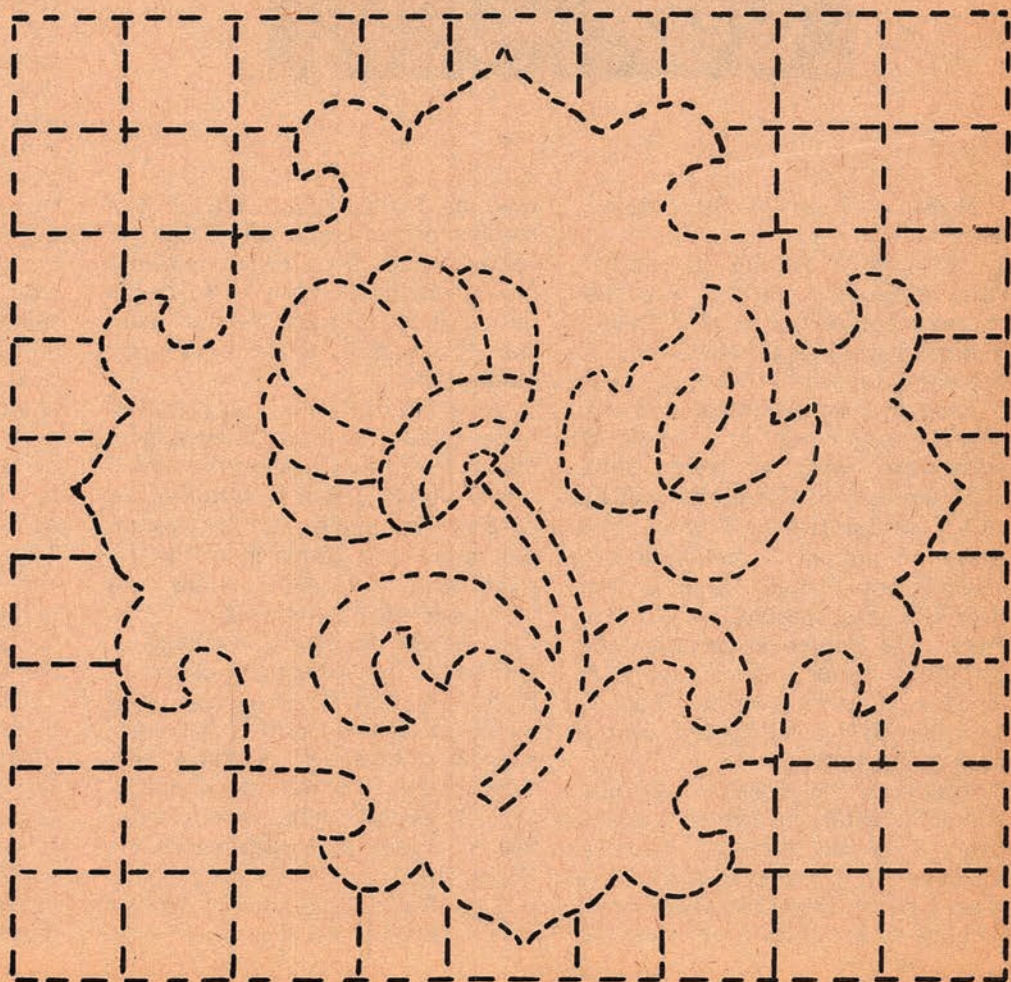
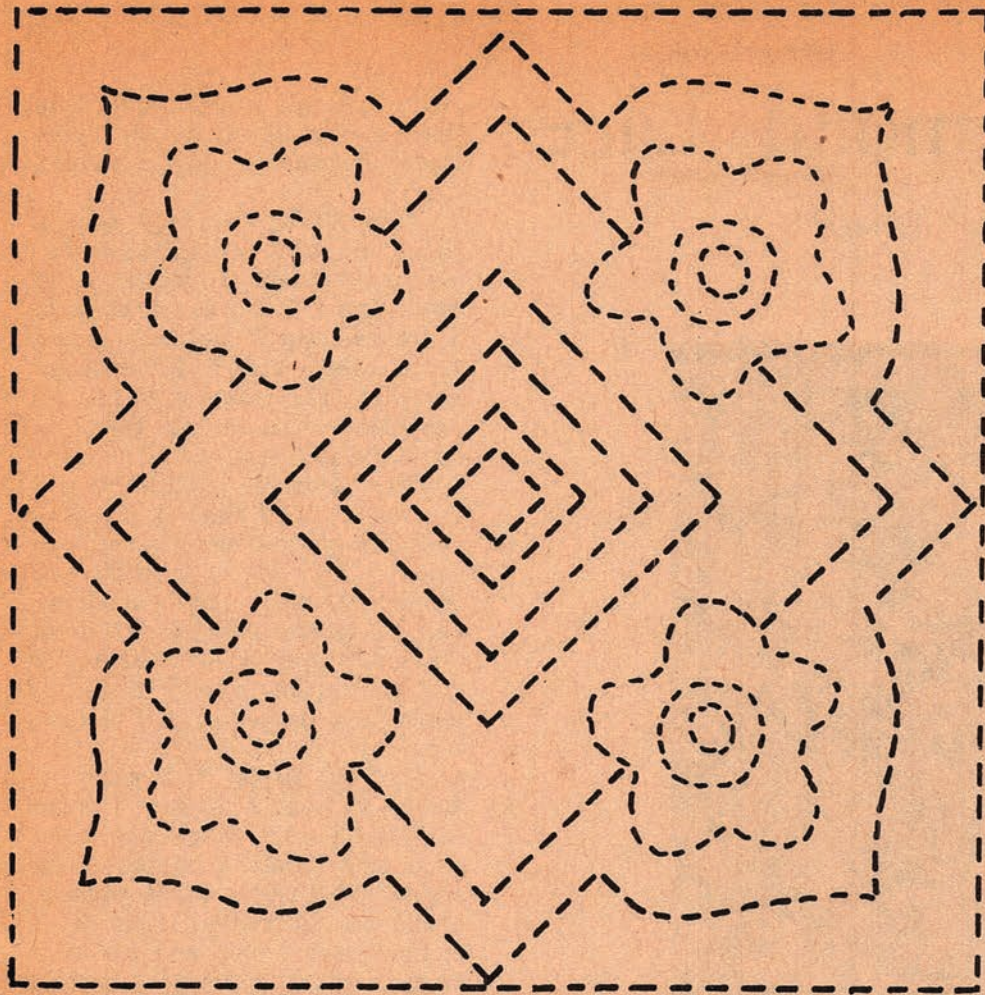
When the quilting is done, remove the bastings, except those around the outer edges, and baste on the bias-fold bindings; stitch all around and finish with an ivory- or bone-ring sewed securely at one corner.

If a set of three or six holders is to be used as a gift, and well they may be, a plain card from the donor carrying some such little greeting as is embodied in the brief verse at the beginning of the page may be enclosed; and one who is clever with water colors will find added pleasure in decorating the card by hand.



**QUILTED
HOLDERS**





Della's Diamond Lace

By MYRTLE POLLOCK



Make a chain of 56 stitches, turn.

1. Miss 3, 3 trebles in next 3 stitches, chain 3, miss 3, 1 double in next, chain 3, miss 3, 3 trebles in next 3 stitches, (chain 5, miss 5, 7 trebles in next 7 stitches, chain 5, miss 5, 3 trebles in next 3 stitches) twice, chain 3, a treble in same stitch with last treble, turn.

2. Chain 5, 2 trebles under 3 chain and 1 in 1st treble, * chain 2, a treble in last of 3 trebles and 2 under chain, chain 5, 5 trebles over 7 trebles, missing 1st and last, chain 5, 2 trebles under chain and treble in treble, repeat from *, chain 1, miss 1, 1 treble, chain 7, 3 trebles in 3 trebles and 1 in top of 3 chain, turn.

3. Chain 3, 3 trebles in 3 trebles, chain 3, fasten in 4th of 7 chain, chain 3, treble in treble, * (chain 1, miss 1, 1 treble, forming a space) twice, 2 trebles under chain * chain 4, 3 trebles over 5 trebles,

missing 1st and last, chain 4, 2 trebles under chain and treble in treble, chain 3, a treble under 2 chain, chain 3, treble in 3d treble and 2 under chain, repeat from last *, chain 3, a treble in same chain, turn.

4. Like 2d to *, chain 4, 3 trebles over treble and in chain each side, chain 4, treble in 3d treble and 2 under chain, chain 3 treble in 2d of 3 trebles, chain 3, 2 trebles under chain and treble in treble, repeat from * 3 spaces, chain 7, 4 trebles at end of row, turn.

5. Like 3d to 1st *, 4 spaces, 2 trebles under chain, * chain 2, 2 trebles under next chain and treble in treble, chain 5, 5 trebles over 3 trebles and in chain each side, chain 5, treble in 3d treble and 2 under chain, repeat from last *, chain 3, a treble in same chain, turn.

6. Like 2d to *, chain 5, 7 trebles over 5 trebles and chain each side,

chain 5, treble in 3d treble, 1 in space and treble in treble, repeat from *, 5 spaces, chain 7, 4 trebles, turn.

7. Like 3d to 1st *, 4 spaces, treble in chain and in treble following, * chain 2, treble in 3d treble and 2 under chain, chain 5, 5 trebles over 7 trebles, missing 1st and last, chain 5, 2 trebles under chain and treble in treble, repeat from *, a double treble in top of 3d treble, turn.

8. Chain 4, treble in 3d treble and 2 under chain, * chain 4, 3 trebles over 5 trebles, missing 1st and last, chain 4, 2 trebles under chain and treble in treble, chain 3, treble under 2 chain, chain 3, treble in 3d treble and 2 in following 2 stitches, repeat from *, 3 spaces, chain 7. 4 trebles at end of row, turn.

9. Like 3d to 1st *, 2 spaces, 2 trebles in next 2 stitches, * chain 4, 3 trebles over treble and chain each side, chain 4, treble in 3d treble and 2 under chain, chain 3, treble in 2d treble, chain 3, 2 trebles under chain and treble in treble, repeat from *, a double treble in 3d treble, turn.

10. Like 8th to *, chain 2, 2 trebles under next chain and treble in treble, chain 5, 5 trebles over 3 trebles and chain each side, chain 5, treble in 3d treble and in next 2 stitches, 1 space, chain 7, 4 trebles at end of row, turn.

11. Like 3d to 1st *, 2 trebles in next 2 stitches, chain 5, 7 trebles over 5 trebles and in chain each side, chain 5, treble in 3d treble and in each of next 2 stitches, repeat from * double treble under chain at end, chain 3, 2 trebles with 1 chain, between under loop of scallop, repeat around, fastening last chain at end of 1st row, turn.

12. Shell of 6 trebles under 3 chain, a double between trebles; repeat around scallop, fastening last shell under 1st 3 chain of last row, then repeat from 2d row.

This lace may easily be made of different widths, having one row of diamonds or more; and the insertion is made by working both edges the same, omitting scallop. If wide, this makes a very handsome stripe for bedspread, combined with strips of linen or scrim, hemstitched.

? " ? " ? " ? "Query & Quote"

Although I have not had the time to make too many of the items shown, I do enjoy looking at the pictures and reading the instructions. The illustrations of the old-time dresses are especially enjoyable. Do you know where one can get patterns, or some idea of the fabric that was used in those old times? I know there is a lot more to dressmaking than looking at a picture.

Mrs. John Smithson, 1683 Edgewater Ln., Camarillo, Calif. 93010

EDITOR'S NOTE: While we could not, of course, print dress patterns in *Olde Time Needlework*, we would appreciate any information as to a source of supply for them. We will, sometime in the future, be running articles on the clothing worn in earlier times.

Readers might be interested to know that "crochet" comes from the French word "croche" meaning hook, and "knit" from the Anglo-Saxon word "cnyttan" which also gives us our word "knot". The word "lace" has perhaps the strangest origin. This beautiful art form receives its name from the Latin word "laqueus" which means a noose or trap and is related to our modern words "latch" and "lash". Hope Harder, Ph.D., 3914 South Delaware Place, Tulsa, Okla. 74105

EDITOR'S NOTE: We have heard that in former times a lady would drop her dainty lace handkerchief so that a gentleman might retrieve it - and thus "entrap" him. Could the ancient Romans have started the practice?

Years ago, my mother embroidered a luncheon cloth which had a teapot, cream & sugar and a cup and saucer in one corner, with smaller matching motifs on the napkins. I would appreciate any information on where I could get this pattern. Mrs. Charles Gibbons, 68 Lowrey Ave. N., Cambridge, Galt, Ont. N1R 5A3 (Canada)

It is with regret I must announce my supply of the book "The Story of Battenberg Lace", and the set of six Battenberg patterns with instructions, is now exhausted. My co-author, Edna L. Denton, 2991 Magnolia Ave., Long Beach Calif. 90806 does have some of the book left, but not any of the patterns. If you write to her for information always send a stamped, addressed envelope. Book is now \$3.50 with postal raises and more after another raise. I will not have more of either printed. I will soon be 81 and it's hard for me to get the orders ready to mail and so will retire now.

Have enjoyed the friendships that have come from ladies who have obtained the book and patterns. The braid is not now available any place I know of. My samples of Battenberg and original old patterns have been given to the Oregon Historical Society in Portland, where they are supposed to be on display. The book was published June 1970 and patterns first advertised January 1972. My thanks goes to the many who have supported this project of mine. Ethel A. Eaton, 5412 N.E. 24th Ave., Portland, Ore. 97211

Old-fashioned baby things especially appeal to me. I would like to see something on the Christening gowns that were made and used long ago. I've seen old tin-types and pictures of the gowns and I fell in love with them.

However, I hope you will publish patterns for summer cotton gloves, knit or crocheted or even tatted, if they exist. Older women I know tell me that when they were little girls, they were required to wear them, so I am sure there must be patterns.

I thank Mrs. D.K. Ham for her Shetland lace shawl. Dorothy Kay Moynahan, 14 Cross Lane, Peekskill, N.Y. 10566

I am trying to find patterns to knit and crochet the pretty, lacy bed jackets.

Mrs. F.C. Parolz, 1133 Bell Avenue, Elyria, Ohio 44035

I hope that some of you quilt ladies can help me find the following quilt patterns: Carpenters Wheel, Periwinkle, Delaware Crosspatch, Four Winds, Friendship Knot, Lucinda's Star, Mt. Vernon Wreath, Lemon Star, Philadelphia Pavement, St. Gregory Cross, Contrary Wife, Interlocked Squares, Pontiac Star, The Anvil, The Heritage Quilt, Bachelor's Puzzle, Grandmother Basket, Gretchen, Light and Shadows, Missouri Star, Wheel of Mystery, Arkansas Snowflake, Corner Post, Many Pointed Star, Strawberry Hill, Watermelon Time, Red Paddler, Bear Lane, Scotland, Village Home, Ivy Block, Green Cross, Thistle Wreath, Morning, Union, First Ladies, War Brides, Square Dance.

I have been in round robins for a number of years and have made a list of everyone's wants as well as my own. I only need one pattern of each (copy). Please don't send me your originals; I will be forever grateful if I can find these patterns. If you are looking for patterns I will do my best to find them for you. Cleona Weiser, Box 182, Shelton, Nebr. 68876

I noticed that a lady asked about extra round bobbins for tatting shuttles. I've been using the round sewing machine bobbins, and find the transparent round bobbins extra nice.

I'd like to buy an old roll stitch crochet needle, if someone has one for sale. I had one in 1920 but it wore out. Would also like to buy a nice folding fan. Write first.

B.F. Parsons, 215 N. Arthur, El Dorado, Kans. 67042

I hope that one of you nice ladies out there can help me to find a pattern for an aunt of mine. She would like a lace edging with religious figures for an altar cloth. It should be about 3 or 4 inches in width.

Carm Malone, Apt. 120, 2333 East Glenn St., Tucson, Ariz. 85719

I'm interested in buying old crochet books, at a reasonable price. As I only need one of each, please write stating book name, number and price.

Mrs. Adrienne Hinsdale, 441 Prussian Lane, Wayne, Pa. 19087

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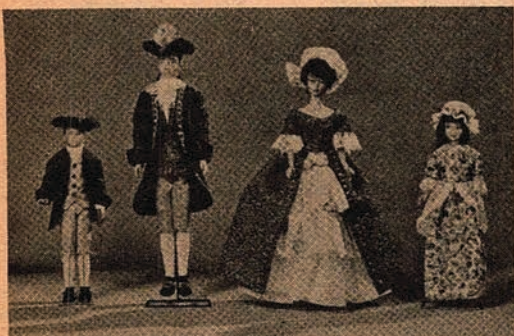
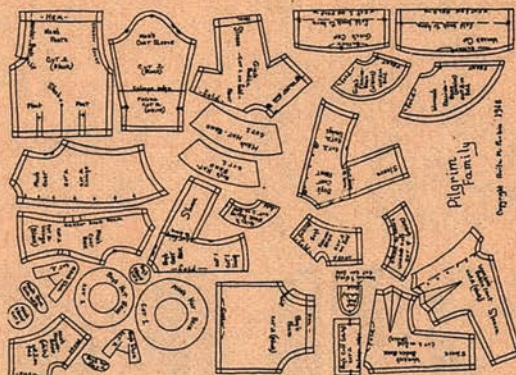
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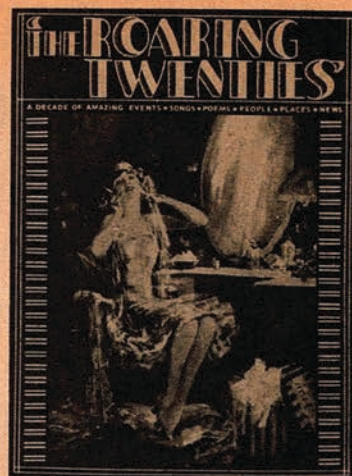
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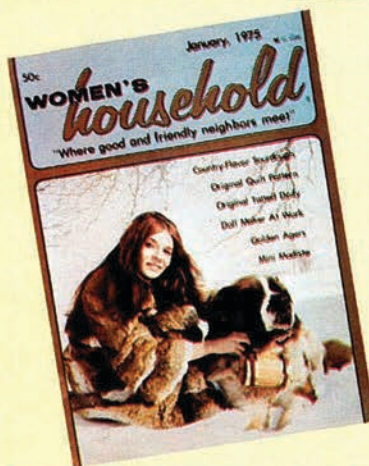
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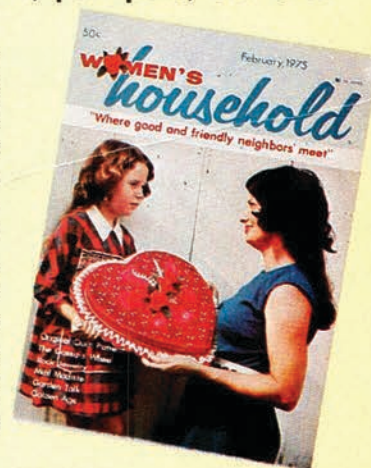
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